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27

Will Eisner's THE SPIRIT



Eisner

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WATCH FOR
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A KITCHEN SINK
ENTERPRISE
\$2

27

Will Eisner's
THE SPIRIT



THE DEPT. OF LOOSE ENDS

This issue marks a few changes in our format. The eight extra pages and the new bi-monthly publishing schedule are here to stay, but the color centerfold is a one-time bonus-- part of a preview of Will Eisner's latest work-in-progress, *The Big City*. This new volume is being produced by a consortium of publishers and it promises to be a graphic delight, each chapter highlighted by a two-page full-color painting. Because someone is bound to write and ask us about it, here's an answer to the logical question: No, we don't know yet if or when the entire 100+ page *Big City* will be available in America, but we'll keep you posted.

Also in the "new works" portion of the magazine this time is another of Will's Essays on Comic Art. This one deals with the function of the panel or frame as the basic unit of graphic narrative.

Our pre-war *Eisner Spirit* story is "The Devil's Shoes," featuring the only appearance of The Duchess of Doom. It is also notable for the fact that in it The Spirit dons the striped tee-shirt and yachting cap of his "Mr. Smith" persona for the very first time. This "Smith" identity remained with Denny Colt throughout his subsequent career, to be used whenever he traveled incognito in tropical climes.

Because the reader response to the question of running *Spirit* stories written and roughed out by Will Eisner but finished and inked by Lou Fine has been overwhelmingly positive, we present here one of the best of them, the August 19, 1942 story, "Crime Primer --M-U-R-D-E-R." Will wrote and pencilled this story during the month before his induction into the army (in May 1942) and Fine did a beautiful job of completing it. Marvel Comics fans may note with incredulity that the plot centers around a man named Matt Murdock of the Daredevil Division. 'Nuff said!

The post-war story "Montabaldo" (January 25, 1948) is the first half of a two-parter. The second half, "El Espirito," was reprinted in Warren's *Spirit* No. 1 in 1974. You might want to go back and read it after this episode, just to see what happened next.

Then there is "Rife Magazine," a January 14, 1951 exercise in silliness. The address on the splash page mailing label is, by the way, an authentic one. Eisner peeled it off his own subscription copy of *Life Magazine* in 1950 and stuck it right down on the original art. Even the headline letters used on this story originally were the real thing-- they were cut out of *Life* and pasted into *The Spirit* one at a time by none other than Jules Feiffer. (Before anyone takes all this authenticity too seriously, let me hasten to add that Eisner has moved several times in the intervening years, so you needn't bother trying to send fan letters to that address.)

"The Amulet of Osiris" (November 28, 1948) is yet another displaced chapter from a partially reprinted multi-part story. It is the last episode of the "Chapperell Lode" plotline and it follows directly after "Quirte," which ran in *Kitchen Spirit* No. 20. The latter, in turn, comes after "Sam Chapperell" and "The Chapperell Lode," both of which were presented in *Kitchen* No. 19.

Finally, there is the "Outer Space" *Spirit*. Because the last half-dozen episodes ran in so few newspapers and have recently been offered on the collector's market for prices upwards of \$300.00 each, we are persevering in our mission to reprint the entire run of them, despite a few complaints from readers who find them unsatisfying as stories. Bear with us--there are only two more episodes after this issue's dose.

The last few weeks of *The Spirit's* run were a time of evident editorial confusion and missed deadlines, as our selections here demonstrate. You will remember that in the episode before last (August 31, 1952; *Kitchen* No. 25), The Spirit and crew prepared to leave the moon, only to run afoul of Dutch Birch, who was determined to stay behind. Last issue's story, "The Man In The Moon" (September 7, 1952; *Kitchen* No. 26) told of Dutch's subsequent life, such as it was. The story originally scheduled to run directly after this, on September 14, 1952, was about *The Spirit's* flight back to earth. The major action involved a close encounter between the earth-bound rocket and an Unidentified Flying Object. Dialogued and roughed-out pages for this story exist, but the work was never pencilled or inked. (Parenthetically, it was on the reverse of these pages that Eisner drew the P'Gell story, "The Capistrano Jewels," which appeared in *Kitchen's* "underground" *Spirit* No. 2.)

The reason the "Close Encounter" episode was never completed is not known, but it is easy to guess that at some point in the week terminal deadline doom set in and a last-minute fill-in had to be scheduled. The fill-in was a four-page remake of the original 1948 "Amulet of Osiris" story printed in this issue. Will Eisner penciled or roughed it out and Al Wenzel finished it. Because it would be redundant to print both "Amulet" stories in full, we are running the abridged version in reduced form, solely for the sake of completeness.

The *Spirit's* deadline problems apparently didn't end with the substitution of the "Amulet" fill-in for the aborted "Close Encounter" episode. Work proceeded

...continued on page 64

THE SPIRIT

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Production Assistant
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Subscriptions
HOLLY BROOKS

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- 4...The Devil's Shoes. A pre-war Eisner story from early 1942.
- 12...M.U.R.D.E.R. A Will Eisner-Lou Fine collaboration ---also from 1942.
- 20...Montabaldo. The story that inspired our wraparound cover art, featuring The Octopus, Carrion & others!
- 27...Essay on Comic Art. Will Eisner discusses the function of the panel, or frame.
- 31...The Treasure of Avenue C. A sneak preview of Eisner's "Big City" book, including a centerfold in full color!
- 41...Rife. This spoof of "Life" magazine profiles leading Spirit characters.
- 49...The Amulet of Osiris.
- 56...The Amulet of Osiris re-fried as a segment of the "Outer Space" series. See The Department of Loose Ends to clarify this section.
- 57...The Return. Another chapter in the "Outer Space" series to be concluded in *The Spirit* No. 28.
- 62...Letters to The Spirit.
- 62...Classified Ads. Send yours!

Will Eisner's **THE SPIRIT**, No. 27. Published bi-monthly by Kitchen Sink Comix, a division of Krupp Comic Works, Inc., No. 2 Swamp Road, Princeton, Wisconsin 54968. Subscriptions: \$12 per year (6 issues). Entire contents copyright 1981 by Will Eisner. All rights reserved under Universal Copyright Convention. The name **The Spirit** is registered by the U.S. Patent Office, Marca Registrada, Marque Déposée. Nothing may be reproduced in whole or in part without permission of the publisher. This issue was printed in February 1981. Printed in U.S.A. Wholesale inquiries invited.



THE
PART
SIX

SPIRIT CHECKLIST

BY CAT BYRON WUDE

ABBREVIATIONS OF COMICS AND MAGAZINES

CM	Comic Media	IW/P	IW Plastic Man	SB	Spirit Bag
E	Eerie	K	Kitchen Sink Spirit	SCB	Spirit Coloring Book
FH	Fiction House Spirit	M	Modern Comics	SM	Spiritman
H	Harvey Spirit	P	Police Comics	TCM	3 Comics Magazine
IW/S	IW/Super Spirit	Q	Quality/Vital Spirit	W	Warren Spirit

ACTION
Mystery
ADVENTURE

POLICE COMICS REPRINTS (QUALITY, FOUR COLOUR)
 [Because only one SPIRIT reprint appeared in each issue of this title, the list below consists of pairs of numbers. The first number is the issue of POLICE and the second one is the original section number of THE SPIRIT — i.e. "11 - 1" means that POLICE no. 11 reprinted SPIRIT Section no. 1.]

OCT 42	11 - 1	AUG 46	57 - 224
NOV 42	12 - 3	SEP 46	58 - 226
DEC 42	13 - 5	OCT 46	59 - 228
JAN 43	14 - 8	NOV 46	60 - 219
FEB 43	15 - 7	DEC 46	61 - 237
MAR 43	16 - 9	JAN 47	62 - 232
APR 43	17 - 13	FEB 47	63 - 230
MAY 43	18 - 17	MAR 47	64 - 239
JUN 43	19 - 28	APR 47	65 - 248
JUL 43	20 - 21	MAY 47	66 - 268
AUG 43	21 - 18	JUN 47	67 - 249
SEP 43	22 - 12	JUL 47	68 - 264
OCT 43	23 - 16	AUG 47	69 - 221
NOV 43	24 - 26	SEP 47	70 - 223
DEC 43	25 - 25	OCT 47	71 - 274
JAN 44	26 - 10	NOV 47	72 - 253
FEB 44	27 - 37	DEC 47	73 - 247
MAR 44	28 - 38	JAN 48	74 - 290
APR 44	29 - 33	FEB 48	75 - 285
MAY 44	30 - 44	MAR 48	76 - 254
JUN 44	31 - 43	APR 48	77 - 273
JUL 44	32 - 52	MAY 48	78 - 280
AUG 44	33 - 71	JUN 48	79 - 276
SEP 44	34 - 62	JUL 48	80 - 287
OCT 44	35 - 72	AUG 48	81 - 270
NOV 44	36 - 40	SEP 48	82 - 267
DEC 44	37 - 50	OCT 48	83 - 281
JAN 45	38 - 36	NOV 48	84 - 266
FEB 45	39 - 34	DEC 48	85 - 259
MAR 45	40 - 39	JAN 49	86 - 245
APR 45	41 - 60	FEB 49	87 - 255
MAY 45	42 - 114	MAR 49	88 - 241
JUN 45	43 - 115	APR 49	89 - none
JUL 45	44 - 163	MAY 49	90 - 235
AUG 45	45 - 161	JUN 49	91 - none
SEP 45	46 - 177	JUL 49	92 - 220
CCT 45	47 - 183	AUG 49	93 - none
NOV 45	48 - 157	SEP 49	94 - 327
DEC 45	49 - 187	OCT 49	95 - 326
JAN 46	50 - 160	NOV 49	96 - 336
FEB 46	51 - 178	DEC 49	97 - 323
MAR 46	52 - 170	JAN 50	98 - 303
APR 46	53 - 174	FEB 50	99 - 325
MAY 46	54 - 146	MAR 50	100 - 309
JUN 46	55 - 168	APR 50	101 - 334
JUL 46	56 - 227	MAY 50	102 - 353

SPIRIT COMICS REPRINTS (QUALITY, FOUR COLOUR)
 [Although this series contained reprints of other SPIRIT SECTION material, notably FLATFOOT BURNS and JONESY, only SPIRIT stories are indexed below.]

NO.	DATE	SECTIONS REPRINTED	COVER
[1]	[1944]	150, 156, 155, 151, 149, 153	Fine
[2]	[1945]	165, 179, 182, 176, 186, 180	Fine
[3]	[1945]	148, 166, 171, 145, 158, 173	Fine
4	SPR 46	231, 184, 222, 169, 164	Fine
5	SUM 46	240, 210, 225, 207, 213	Fine
6	AUT 46	229, 192, 233, 201, 190	Fine
7	WIN 46	211, 234, 238, 218, 216	Fine
8	SPR 47	208, 220, 235, 197, 196	Fine
9	SUM 47	283, 206, 269, 198, 212	?
10	AUT 47	256, 189, 275, 199, 188	Crandall??
11	SPR 48	236, 204, 258, 195, 194	Crandall
12	SUM 48	272, 279, 286, 265, 282	Eisner
13	AUT 48	278, 262, 289, 261, 284	Eisner
14	WIN 48	288, 271, 251, 250, 252	Eisner
15	SPR 49	263, 277, 232	Eisner

16	JUL 49	228, 224, 226
17	SEP 49	237, 227, 219
18	NOV 49	294, 316, 296
19	JAN 50	304, 308, 312
20	APR 50	328, 296, 313
21	JUN 50	332, 317, 315
22	AUG 50	321, 319, 320

Note: Issues 1 - 3 are not numbered or dated. Cover blurbs are —
 [1] "Wanted — Dead or Alive"
 [2] "Crime Does Not Pay"
 [3] "Murder Runs Wild"

These comics were published by Vital, not Quality.

SPIRITMAN REPRINTS (NO PUBLISHER, FOUR COLOUR)

Only two copies of issue 2 have ever turned up, to my knowledge. The existence of issue 1 cannot be taken for granted. The comic consists of rebound SPIRIT SECTIONS with a blank space where the newspaper masthead slug was to be inserted. The copyright notice has been honed off the plate too. The cover of issue 2 was not drawn by a professional cartoonist. There is no indicia, the inside front and back covers are blank and the back cover carries an ad for Triangle Sales Co., 215 E. 5th St., Marion, Ind. The company sells how-to-do-it books on card tricks, dancing, self-defence, joke telling and kissing. See also THREE COMICS MAGAZINE.

1	[1944?]	NO. DATE	SECTIONS REPRINTED	COVER
1	?	?	No known copies, may not exist	?
2	[1944?]	200, 201	?	?

THREE COMICS MAGAZINE REPRINTS (NO PUB., 4 COLOUR)

Although advertisements have occasionally appeared for issues 1 through 3, the only issue I have ever seen is no. 4. The comic consists of rebound SPIRIT SECTIONS with a blank space where the newspaper masthead slug was to be inserted. The copyright notice has been honed off the plate too. The cover of issue 4 is a blown-up swipe of a panel from LADY LUCK by Klaus Nordin, but the panel does not appear in the stories reprinted in the comic itself. The cover is printed in two colours only — a sort of mustard yellow and process blue. There is no black plate. The book contains no indicia and the back cover carries a standard public service ad for War Stamps. The inside front and back covers contain ads for The Penny King Co., 333 Castle Shannon Blvd., Pittsburgh 16, Pa. The ads are crudely hand lettered and are for a "14 kt. Gold Finish Army Air Force Pin" (50 cents) and "Sun Pictures," a kit for making prints from your own negatives (\$1.00). The cover is 1/8 inch bigger all around than the SPIRIT SECTIONS it contains and was not trimmed to fit. See also SPIRITMAN,

1	?	?	?
2	?	?	?
3	?	?	?
4	[1944?]	203, 204, 202	Nordin (swipe)

Further note on SPIRITMAN and THREE COMICS MAGAZINE: Because the Section numbers for the known copies of these items are consecutive, it is quite likely that when further copies of each are found there will be an overlap in contents. The evidence seems to indicate that someone at Greater Buffalo Press, where all the SPIRIT SECTIONS were printed for distribution to newspapers, ran some extra copies without mastheads or copyright notices and sold them to sales companies for use as premiums or for resale. (Both items bear 10 cent price notices.) The non-professional cover art and the manner of binding (a staple or two through the side, not saddle stitched) indicate that the whole operation was rather fly-by-night, if not entirely bootlegged.

MODERN COMICS REPRINT (QUALITY, FOUR COLOUR)
 The SPIRIT only appeared in one issue of MODERN COMICS

NO.	DATE	SECTIONS REPRINTED	COVER
102	OCT 50	362	?

DEFINITIONS OF TERMS USED IN THIS CHECKLIST

(“Title”)	My title for an untitled Section.	(B&W HT)	Black & white halftone of original Section.	(C)	Colour; same plates as original.
“Title”	Title or headline on original splash; title given to reprint.	(B&W LS)	Black & white line shot of original Section.	(Recoloured)	Colours different than original.
(Title)	Title given in the post-war “Next Week” box.	(B&W Proof)	Black & white from original or retouched art or photostat.	(Retouched)	Minor changes in artwork.
0/0	Issue no./Story no. [Spirit stories only; others ignored].	(B&W Tones)	Black & white with flat tones.	(Redrawn)	Major changes in artwork.
0 - 0	Issue no. - page no. [only used on titles with page numbers given].	(B&W Wash)	Black & white with wash tones.	(Refried)	Same story, much dialogue same, names may be changed, new art.
		(B&W Zip)	Black & white with zipatone.	(Reprinted)	Same art & story. A Framed reprint has a new framing sequence & some original panels deleted.

SPIRIT COMICS REPRINTS (FICTION HOUSE, FOUR COLOUR)

SPIRIT COMICS REPRINTS (FICTION HOUSE, FOUR COLOUR)			
NO.	DATE	SECTIONS REPRINTED	COVER
1	SPR 52	590, 597, 596, 586	Whitman??
2	SUM 52	609, 573, 599, 568	Eisner
3		615, 613, 600, 610	Eisner + ?
4	53	566, 607, 588, 621	Eisner + ?
5	54	567, 582, 565, 580	Eisner

HELP! REPRINT (B&W)

Harvey Kurtzman reprinted one SPIRIT story, accompanied by an introduction and several additional panels of SPIRIT art. See also CAPTAIN GEORGE'S COMIC WORLD.

HELP!

NO.	DATE	SECTIONS REPRINTED	COVER
v2n1	FEB 62	503, panels from 510, 512, 520	

SPIRIT & PLASTIC MAN REPRINTS (IW/SUPER, 4 COLOUR)

Sometime during the 1950s Israel Waldman obtained the original printing plates for a large number of comic books which had been published years before by about three dozen different companies. From 1958 through 1964 he reprinted these books illegally, without regard to copyrights. Because in many cases he did not find plates for the covers, he had new ones drawn for most of the books. New titles were given to the comics too, more often than not. The IW (later Super) line featured a very strange numbering system — some series titles would be numbered 4 through 9, for instance, with no previous numbers. The numbers were actually related to the date of release, at least partially, and aside from year dates on some titles, the books were undated by month. There were three IW/Super reprints containing SPIRIT stories. Two of them were taken from the Quality SPIRIT series and the third was a reprint of Quality's POLICE, re-titled PLASTIC MAN.

THE SPIRIT

NO.	DATE	SECTIONS REPRINTED	COVER
11	1963	304, 308, 312 [This reprints the interior of Quality SPIRIT no. 19]	?
12	1964	237, 227, 219 [This reprints the interior of Quality SPIRIT no. 17]	?

PLASTIC MAN

NO.	DATE	SECTIONS REPRINTED	COVER
18	[1964]	326 [This reprints the interior of Quality POLICE no. 95]	?

SPIRIT COMICS REPRINTS (HARVEY, FOUR COLOUR)

In addition to reprinting old SPIRIT stories, the Harvey comics contained new material by Eisner. All stories which did not appear in the original 1940 - 1952 run of THE SPIRIT are indicated by letters, such as (A), (B), etc. They will be indexed in the section of this checklist devoted to NEW SPIRIT STORIES. The Harvey reprints were the only SPIRIT stories to be subjected to the censorship of the Comics Code Authority, which led to a few minor changes in both wording and art.

NO.	DATE	SECTIONS REPRINTED	COVER
1	OCT 66	(A), 434, 446, 455, 484, 485, 452, 432, (B),	Eisner
2	MAR 67	(C), 441, 457, 543, 538, 437, 547, 440, (D),	Eisner

CAPTAIN GEORGE'S COMIC WORLD REPRINT (B&W)

This magazine, and several others with similar titles, contained bootleg reprints of famous old comic strips and illustrations, all published by “Captain George,” a Canadian with more aesthetics than scruples. The only SPIRIT story he ran was lifted, without regard to copyright, from Harvey Kurtzman’s HELP!, complete with intro.

CAPTAIN GEORGE'S COMIC WORLD

NO.	DATE	SECTIONS REPRINTED	COVER
27	1970	503, panels from 510, 512, 520	—

THE SPIRIT (BAGS) REPRINTS (GIBSON/EISNER, B&W)

Each BAG contained ten SPIRIT stories, plus additional comments by Will Eisner.

NO.	DATE	SECTIONS REPRINTED	COVER
1	OCT 72	1, 2, 3, 5, 6, 7, 8, 9, 10, 11	none
2	DEC 72	12, 13, 14, 15, 16, 17, 18, 19, 20, 21	none
3	JAN 73	22, 23, 24, 25, 26, 27, 28, 29, 30, 31	none
4	JUL 73	32, 33, 34, 35, 36, 37, 38, 39, 40, 41	none

Note: Section no. 4 was inadvertently omitted. See also BOOTLEG BAG.

THE SPIRIT REPRINTS (KITCHEN SINK 1st SERIES, B&W)

These books, often referred to as the “Kitchen Undergrounds,” because of their format, reprinted old SPIRIT stories, as well as carrying new SPIRIT work by Eisner. The new work is indicated by a letter code [i.e. (E)] and is indexed in the section of this checklist devoted to NEW SPIRIT STORIES.

NO.	DATE	SECTIONS REPRINTED	COVER
1	JAN 73	307, (E), 337, (F), 338, (G), 317, (H)	Eisner
2	SEP 73	332, 347, 375, 365, (I)	Eisner

COMIC MEDIA REPRINTS (COMIC MEDIA PUB., B&W)

This British fanzine carried a number of strip reprints, among them MODESTY BLAISE: THE SEEKERS and THE SPIRIT.

NO.	DATE	SECTIONS REPRINTED	COVER
10	JUN 73	539	Eisner [from splash of no. 462]
11	DEC 73	462	

EERIE REPRINTS (WARREN, Full Colour)

These ran as inserts in the regular Warren B&W horror/fantasy mag.

NO.	DATE	SECTIONS REPRINTED	COVER
54	FEB 74	395	—
55	MAR 74	316	—

THE SPIRIT REPRINTS (WARREN B&W AND FULL COLOUR)

Stories printed in full colour are indicated by placing the Section no. in parenthesis [i.e. (401)]. Stories printed in blue and black duotone are indicated by placing the Section no. in brackets [i.e. [539]]. All others are B&W. Warren reprints were often heavily retouched or even redrawn.

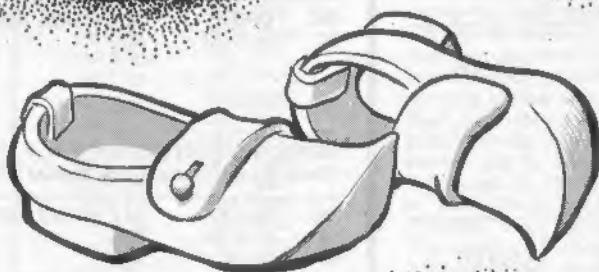
NO.	DATE	SECTIONS REPRINTED	COVER
1	APR 74	304, 359, 373, 388, (401), 341, 353, 348	Golgo [from Eisner]
2	JUN 74	352, 397, 398, 403, (371), 412, 383, 354	Eisner + Dubay
3	AUG 74	471, 491, 494, 461, (406), 496, 416, 499	Eisner + Corben
4	OCT 74	404, 385, 418, 475, (474), 487, 419, 498	Eisner + Kelley
5	DEC 74	481, 465, 466, 473, (457), 459, 487, 449	Eisner + Kelley
6	FEB 75	378, 414, 415, 374, (456), 549, 410, 516	Eisner + Kelley
7	APR 75	454, 355, 356, 420, (470), 344, 451, 450	Eisner + Kelley
8	JUN 75	502, 503, 452, 453, (417), 462, 472, 455	Eisner Kelley
9	AUG 75	482, 483, 445, 463, (469), 460, 368, 446	Eisner + Kelley

COMIC
BOOK
SECTION

The Devil's Shoes

ACTION
Mystery
ADVENTURE

THE SPIRIT COMES



ON THE MORNING OF DECEMBER 8TH, 1941, AN OLD FISHERMAN LYING BECALMED IN THE UNRESTRICTED WATERS JUST OUTSIDE PEARL HARBOR, NOTICED HUNDREDS OF WHITE PAPERS FLOATING LIKE LILY PADS ON THE PURPLE SEA. . . . CURIOUS, HE GATHERED THEM UP, AND BEING UNABLE TO READ, SOLD THEM TO A BEACHCOMBER FOR A SLIGHTLY USED CORN COB PIPE--. . . . THUS THEY TRAVELED FROM HAND TO HAND UNTIL SOMEONE READ THE CAREFULLY PENNED WRITINGS ON THE SHEETS, AND DISCOVERING THAT THEY WERE PART OF A DIARY CONTAINING SEVERAL REFERENCES TO THE SPIRIT, SOLD THEM TO US FOR TWICE WHAT THEY COST HIM. . . .

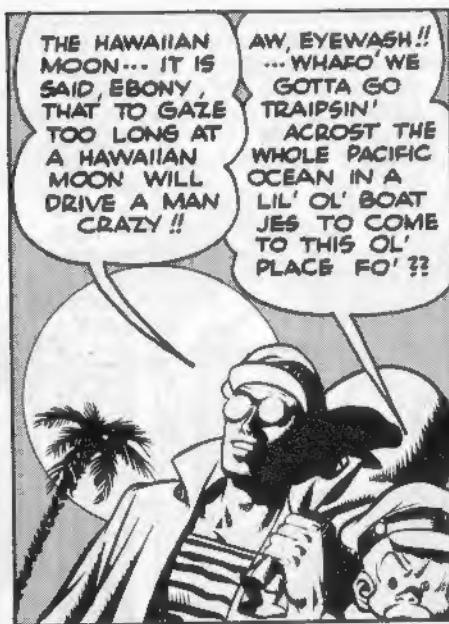
FRONT THESE FRAGMENTS, THEN, WE HAVE MANAGED TO FABRICATE THE FOLLOWING SPIRIT ADVENTURE,

BY Will Eisner..

Saturday Evening

Dec. 5 th.

WAIKIKI BEACH....



IN THEIR ROOM.... LATER....

JUMPIN' JITNEYS!!
OF ALL THE
THINGS TO DO...
LEAVIN' A NOTE
SAYIN' YO'
KILLED THAT
GUY... NOW
WE'S IN FO'
TROUBLE !!

EXACTLY,
EBONY! WE
CAN ELUDE
THE POLICE
AND IN THAT
WAY WE'LL
BE ABLE
TO GET INTO
THE LOWER
CLASSES OF
HAWAII !!

MIST' SPIRIT...
MAH PATIENCE
DONE BEEN
EXHAUSTED!
WHAT IS THE
DEVIL'S SHOES
AND WHY IS
WE HERE TO
GIT 'EM !!!

O.K. I'LL
TELL YOU...
CENTURIES
AGO, DURING
THE MIDDLE
AGES, AN OLD
ALCHEMIST,
AFTER A LIFE-
TIME OF TOIL,
DISCOVERED
THE FORMULA
FOR MAKING
GOLD!!

BUT BY THIS TIME HE WAS
VERY OLD... AND KNOWING
HE MUST SOON DIE,
HE DECIDED TO GIVE THE
SECRET TO THE CHURCH....
WITH THE STIPULATION THAT
THEY MAKE GREAT
QUANTITIES OF THE GOLD
AND DISTRIBUTE IT TO THE
POOR.... THIS HE BELIEVED
WOULD ABOLISH POVERTY,
PUT A HALT TO GREED
AND STOP THE WARS THAT
AROSE FROM IT!!

ACCORDINGLY, HE SENT WORD
TO THE POPE HE WAS COMING,
AND PLACING THE FORMULA
WITH A PHIAL OF THE
SECRET LIQUID IN THE
SOLES OF A PAIR OF
GOLDEN SHOES, HE SET
OUT ACROSS THE MOUNT.
AINS TO ROME!

BUT... HE NEVER ARRIVED...
SOMEWHERE IN THE ITALIAN
ALPS, HE DIED... HIS
SHOES PICKED UP BY A
TRAVELER, WHO FOUND
THEM IN THE CENTER
OF THE ROAD... AND
CALLED THEM THE
DEVIL'S SHOES!!!

A FEW YEARS LATER....
THE OLD MONK'S LETTER
WAS FOUND AND A
SEARCH FOR THE SHOES
WAS BEGUN THAT LASTED
FOR CENTURIES AND
MURDERED THOUSANDS!!
.... FOR NO ONE HAS HAD
THE SHOES LONG ENOUGH
TO EXTRACT THE
FORMULA !!

THEN WE IS
GOING TO GET
IT FO' OLAH-
SELVES... GOLLY!
WE'S GONNA
BE RICH!!
TYHOONS...
OR...

NO... WE
ARE GOING TO
DESTROY IT!!
GOLD
ISN'T THE
KEY TO MAN'S
HAPPINESS, AND
THE "SHOES"
WILL CAUSE
DEATH AS LONG AS
THEY EXIST !!

BY MORNING, EBONY,
EITHER WE WILL
HAVE THE 'SHOES'
OR I'LL BE DEAD!!
TONIGHT'S THE
NIGHT!!

AT THAT VERY MOMENT....

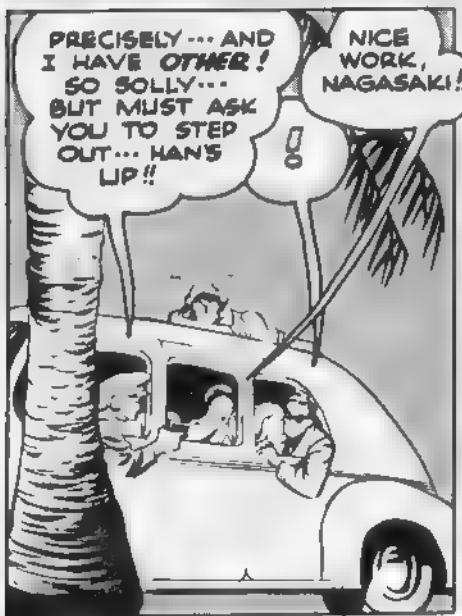
DIARY

DEC. 6, 1962

After 2 years of
search, I have at last
in my possession the
Devil's Shoe. Tonight
will see the end of
my quest and the
advent of the









MEANWHILE... BACK AT THE JAIL HOUSE....

LISTEN TO ME, RAMON ... THEY ARE GOING TO FREE YOU IN A FEW MINUTES! PLEASE GIVE ME A BREAK! HELP ME ESCAPE!!

O.K...O.K. BUT I'M THROUGH WITH YOU... YOU'VE GOTTN ME INTO TOO MUCH TROUBLE!!

A FEW MINUTES LATER....

O.K., DUCHESS.. RUN! I'M HOLDING HIM !!

THANKS, SLCKER!!

HE'LL NEVER TALK ABOUT THE SHOES NOW ... PAH ... MEN!! WHAT WEAKLINGS...

BACK IN THE CAVE

KITO... GET THE MOTORS STARTED WHILE WE HOLD OFF THIS CURSED SPIRIT!!

I'M AFRAID YOU'LL NEVER USE THAT BOAT, BOYS!!

@@@!!@@@

GOOD NIGHT, SPIRIT!!

AH, DUCHESS... WE ARE OBLIGED!!

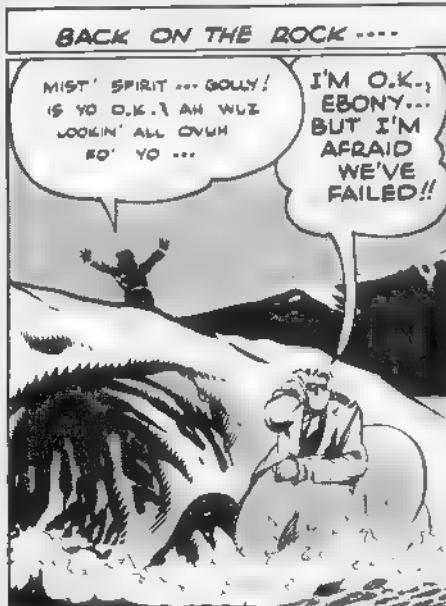
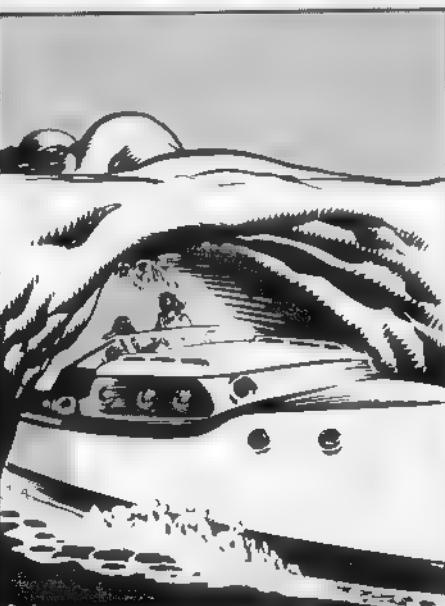
BACK ON THE ROCK

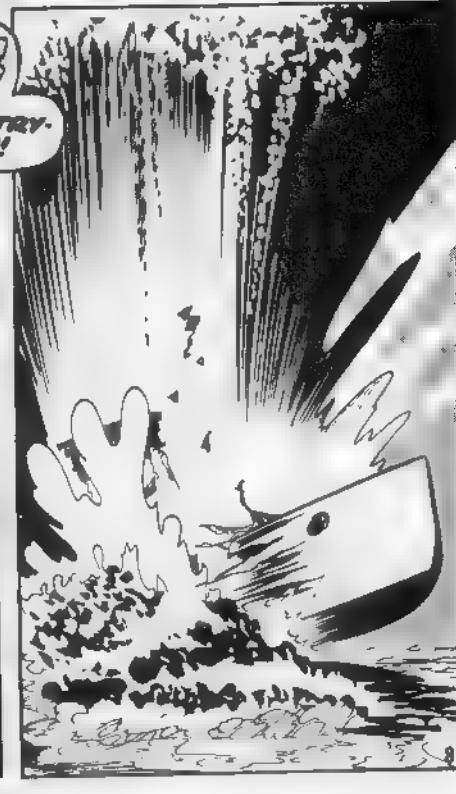
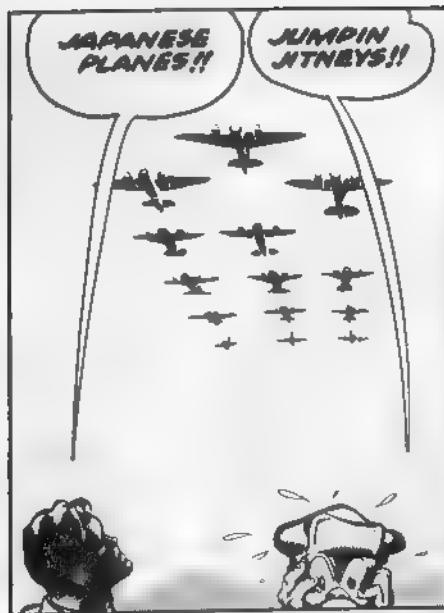
MIST' SPIRIT ... GOLLY! IS YO O.K.? AH WUZ LOOKIN' ALL OVUH FO' YO ...

I'M O.K., EBONY... BUT I'M AFRAID WE'VE FAILED!!

THERE GO THE DEVIL'S SHOES... TO JAPAN...

HEY... LOOK, MIST' SPIRIT... OVUH THERE!!





IT WAS 7:35 A.M., DECEMBER 7, 1941 ... THE JAPANESE AIR FORCE WAS SWEEPING IN FROM THE WEST AND BOMBARDING PEARL HARBOR AND ITS ENVIRONS ... ALL DAY THE FEARFUL DESTRUCTION RAINED DOWN FROM THE CLOUDS AND BY NIGHTFALL THE WATERS AROUND HAWAII WERE FILLED WITH SCRAPS OF WRECKAGE FLOATING OUT TO SEA ON THE TIDE ... AMONG THEM, THE PAGES FROM THE DIARY OF THE DUCHESS OF DOOM THE FATE OF THE "DEVIL'S SHOES" REMAINS A MYSTERY AS DEEP AS THE SEA ITSELF



COMIC
BOOK
SECTION

ACTION
Mystery
ADVENTURE



M

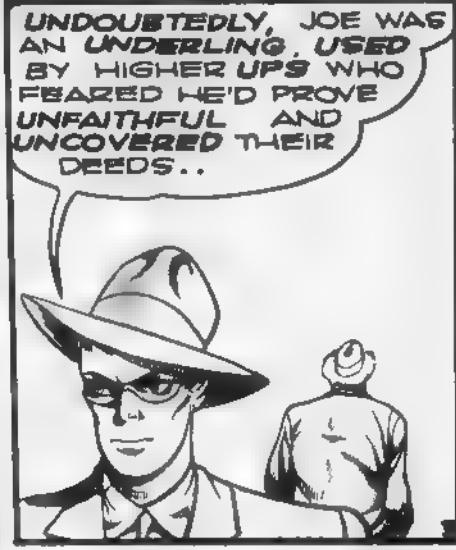
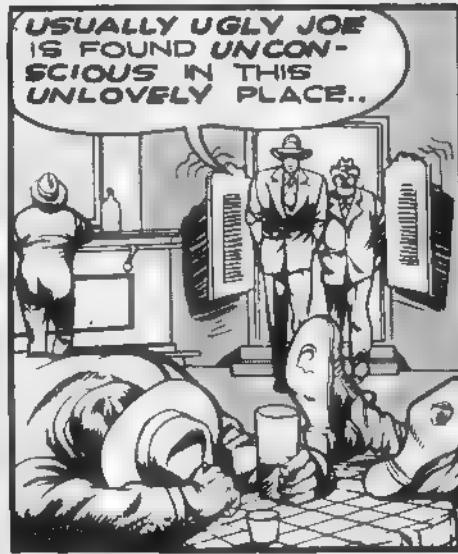
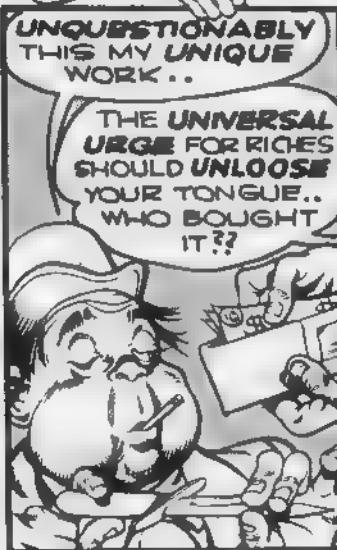
IS FOR MURDER COMMITTED ONE MIDNIGHT UPON A MAN NAMED MURDOCK!



U

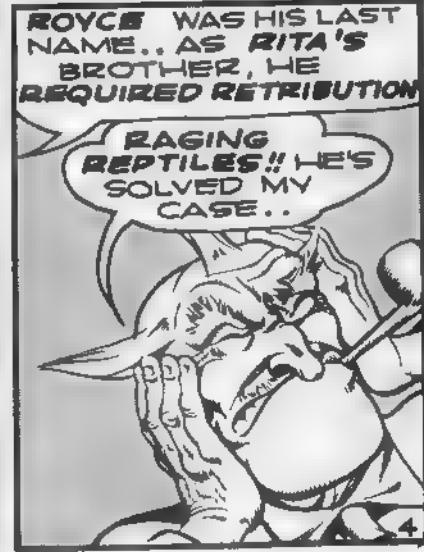
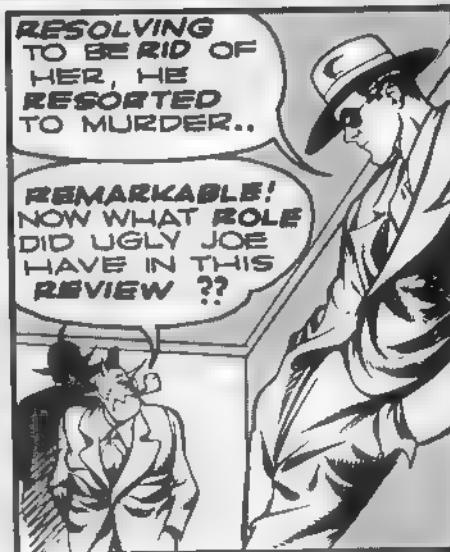
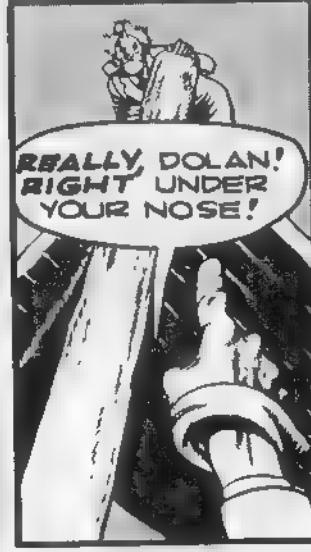
IS FOR UNDERWORLD.. WHERE UNSCRUPULOUS UPSTARTS UNITE TO UNDERMINE SOCIETY..

UNFORTUNATELY I MUST USE THESE UNDERDOGS TO UPROOT USEFUL INFORMATION..



R

IS FOR REVENGE...REPUTEDLY A RECOGNIZED REASON FOR
MURDEROUSNESS.



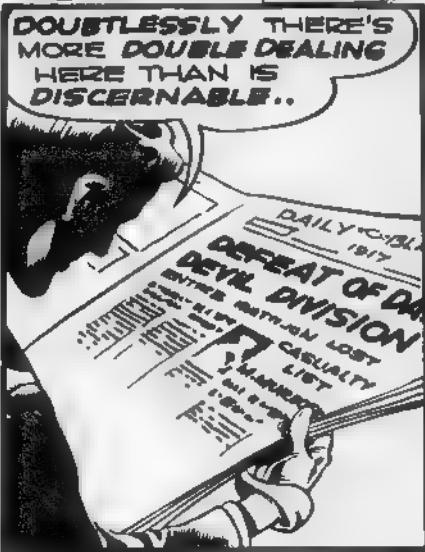
D IS FOR DEDUCTION... DANGEROUS FOR DUMBELLS AND DUCK SOUP FOR DEXTEROUS DETECTIVES..



DOLAN DECEIVES HIMSELF BY DISCOUNTING THIS DEATH OF UGLY JOE..



DOUBTLESSLY THERE'S MORE DOUBLE DEALING HERE THAN IS DISCERNABLE..



DEFINITELY ONLY ONE THING TO DO! I'VE DECIDED TO STAGE A DRAMA...



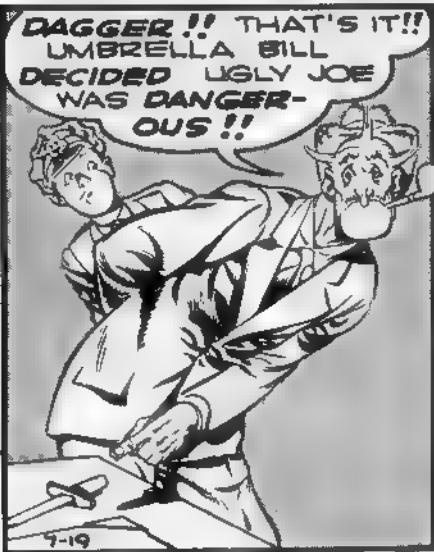
DURING THIS TIME DAWN DESCENDS ON DOLAN..



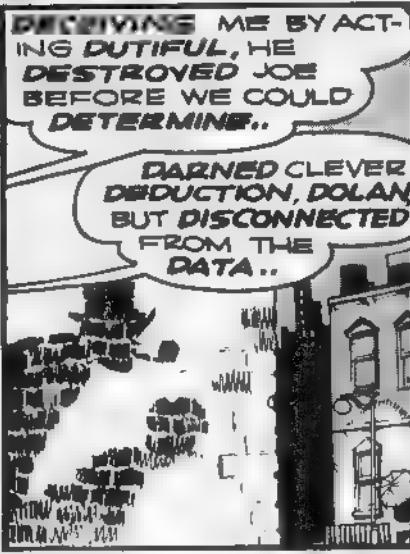
DIRTY WORK IN DENMARK! THE SPIRIT'S GOT THE DROP ON ME AGAIN! HEY, DUGAN!



D.D.DID YOU CALL ? DIM-WIT, YES! DID I DECLARE THE MURDOCK CASE WAS DONE WITH ? DON'T ANSWER!!

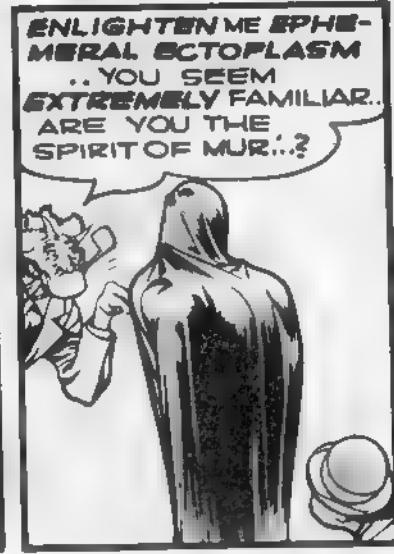


DECEIVING ME BY ACTING DUTIFUL, HE DESTROYED JOE BEFORE WE COULD DETERMINE..

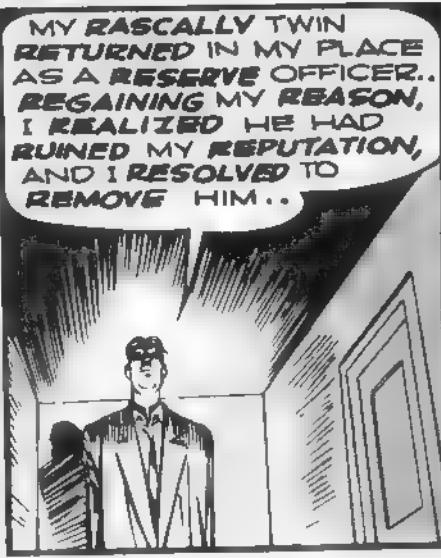
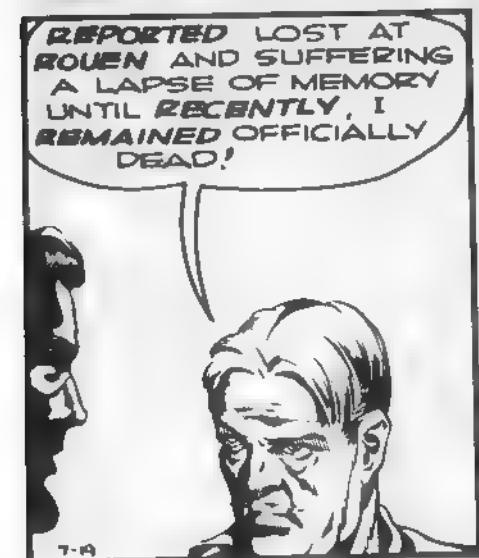
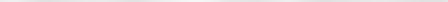


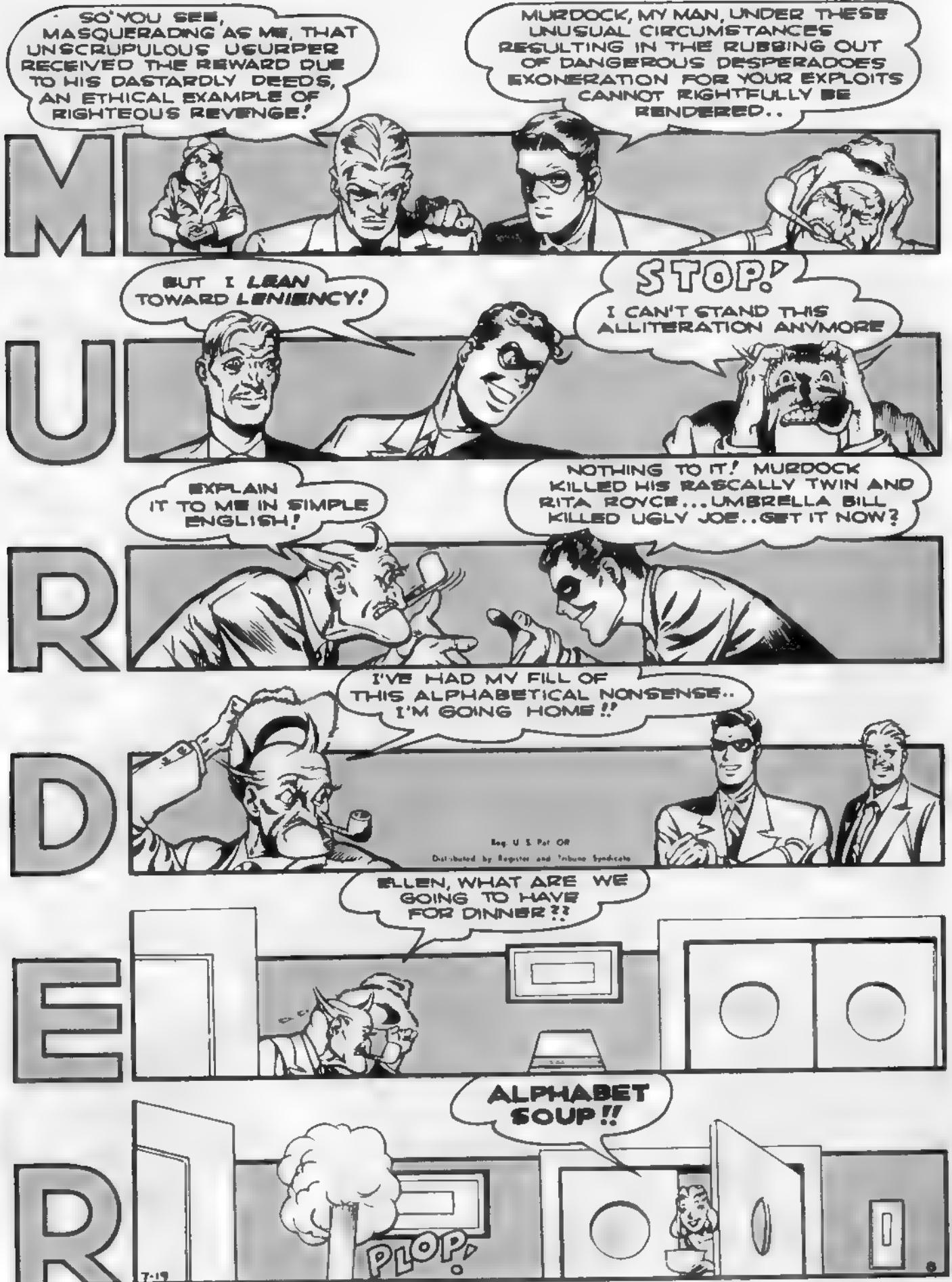
DARNED CLEVER DEDUCTION, DOLAN BUT DISCONNECTED FROM THE DATA.. DRAT THE DATA.. DEEP INTUITION, MY DEAR DUGAN... SHHHH!!

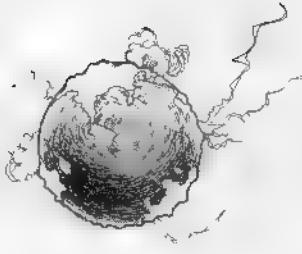




R IS FOR RESULTS.. THE REWARD OF RESOURCEFULNESS..





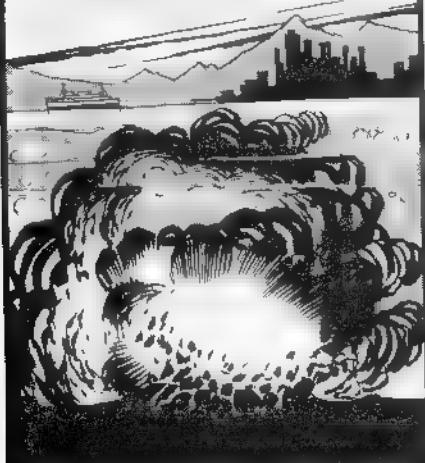


MONTABALDO

The SPIRIT

BY WILL EISNER

LIKE A FLY-COVERED RHINO,
THE GLOBE WE LIVE ON
PURSUES THE GEODETIC
FATE ASSIGNED TO IT....
AND LAST MONTH...



HEEDLESS OF THE CURRENT
POLITICAL SITUATION, A
TINY VOLCANIC EXPLOSION
SET UP A CHAIN OF SUB-
TERRANEAN DISTURBANCES
SOMEWHERE IN THE
EARTH'S CORE...



... AND FORTHWITH
PUSHED OUT ABOVE THE
SURFACE OF THE SEA A
NEW ISLAND FOR MEN TO
FIGHT OVER AND DESTROY...



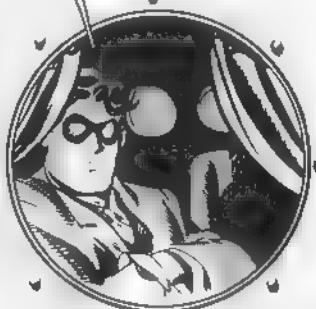
AND SO...AS THE SMOKE AND STEAM SLOWLY EBB
INTO THE HEAVENS A PRIMORDIAL DRAMA UNFOLDS...
FISH, MAMMALS, WRITHE IN TERRIBLE AGONY LUNGS
BURSTING, BODIES SPLITTING IN THE NEW ATMOSPHERE...
WHILE THE HARDIER PLANT LIFE LIES GLISTENING IN
THE MIST.
AT LAST THE ISLE STOPS TREMBLING AND AWAITSTHE
ARRIVAL OF BIRDS...AND MEN...



OVERHEAD...

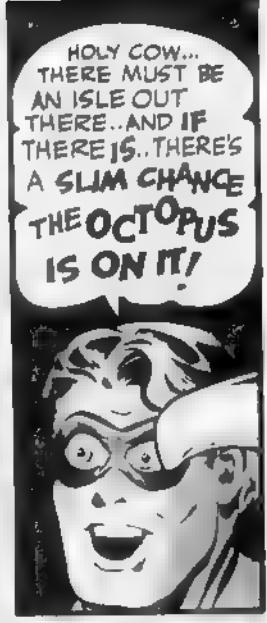
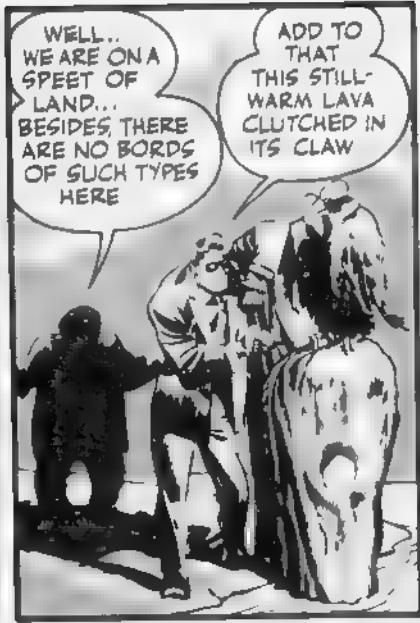
SO SPIRIT,
IT'S YOU WHO'S
BEEN FOLLOWING
ME ALL THESE DAYS...
I SUSPECTED IT
WAS YOU, SOON AS
WE LEFT LA GUARDIA
AIRPORT...

RIGHT, OCTOPUS...
YOU CAN TAKE OFF THE
DISGUISE NOW... I'LL SEE
YOUR FACE WHEN WE LAND
IN CHILE ANYHOW...



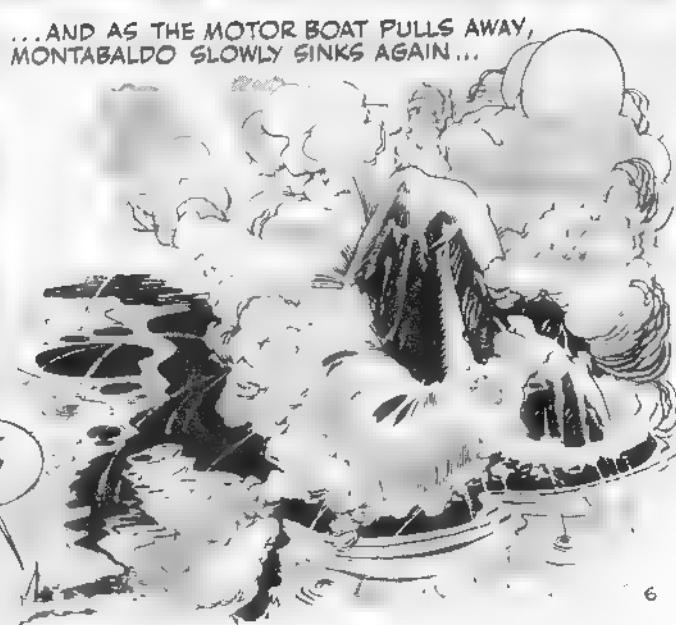


AT
THIS
MOMENT





500 MILES
LATER.
THE STILL-
STEAMING
OUTLINES
OF
MONTABALDO
COME INTO
VIEW

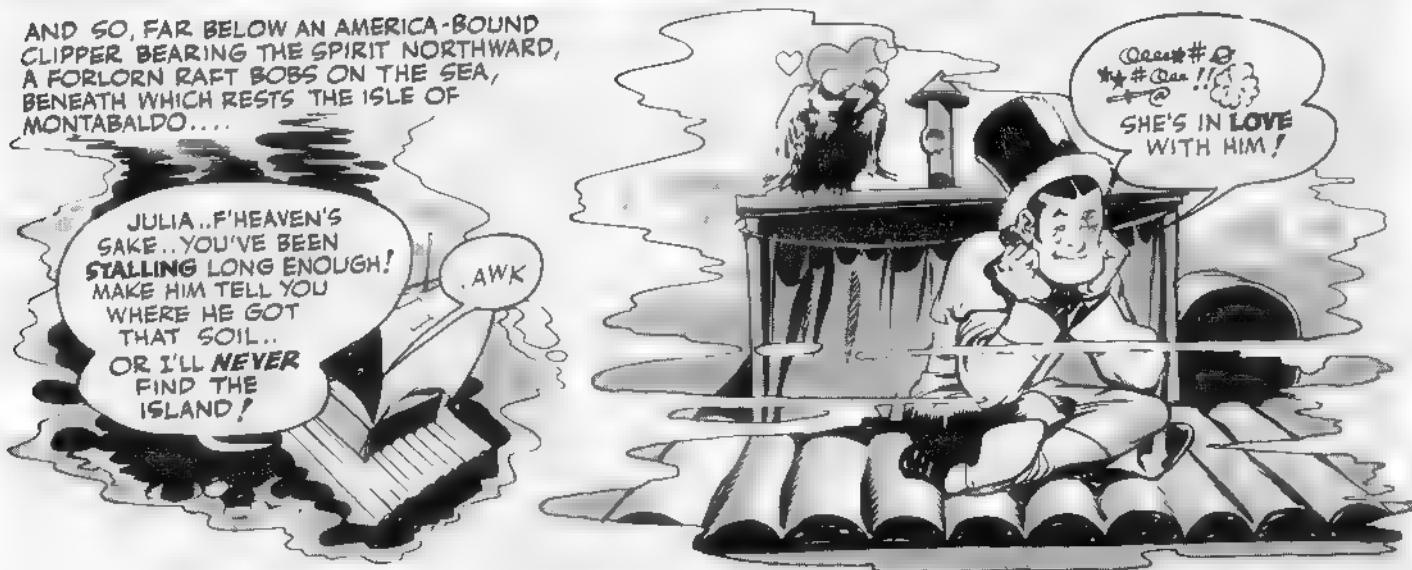




AND SO... AT DAWN... A SPUTTERING OLD CRATE CIRCLES CLUMSILY ABOVE THE WATERS WHERE YESTERDAY MONTABALDO REARED ITS GOLDEN MOSS-COVERED HEAD...



AND SO, FAR BELOW AN AMERICA-BOUND CLIPPER BEARING THE SPIRIT NORTHWARD, A FORLORN RAFT BOBS ON THE SEA, BENEATH WHICH RESTS THE ISLE OF MONTABALDO....



Essay on Comic Art

No. 4 (*The Frame*)

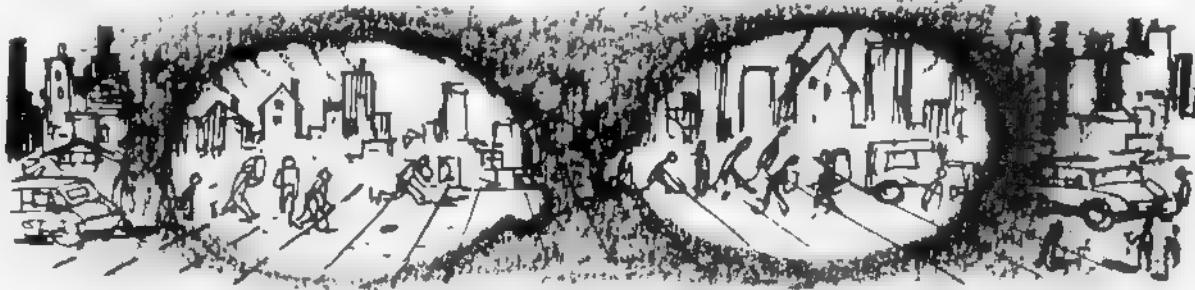
By WILL EISNER

The fundamental function of comic (strip and book) art is to communicate ideas and/or stories by means of words and pictures. Because this often involves the movement of certain images (such as people and things) through space, the flow of the narrative must be broken up into sequenced segments. These segments are called *panels* or *frames*. They do not correspond exactly to cinematic frames, in that they are part of the creative process, rather than as a result of the technology.

As in the use of panels to express the passage of time (see Essay No. 3 in *Spirit* No. 21), the framing of a series of images moving through space undertakes the containment of thoughts, ideas, actions and location or site. The panel thereby attempts to deal with the broadest elements of dialogue: cognitive and perceptive as well as visual literacy. The cartoonist artist, to be successful on this non-verbal level, must take into consideration both the commonality of human experience and the phenomenon of our perception of experience -- which seems to consist of frames or episodes.

If, as Norman Cousins points out, "... sequential thought is the most difficult work in the entire range of human effort..." then the work of the sequential artist must be measured by its comprehensibility. The sequential artist sees for the reader because it is inherent to narrative art that the requirement on the viewer is not so much analysis as recognition. The task then is to arrange the sequence of events (or pictures) so as to bridge the gaps in action. Given these, the reader may fill in from experience the intervening events. Success here stems from the artist's ability (usually more visceral than intellectual) to gauge the commonality of the reader's experience.

It should surprise no one that the limit of the human eye's peripheral vision is closely related to the panel as it is used by the artist to capture or "freeze" one segment in what is in reality an uninterrupted flow of action. To be sure, this segmentation is an arbitrary act -- and it is in this encapsulation that the artist employs the skill of narration. The rendering of the elements within the frame, the arrangement of the images therein and their relation to and association with the other images in the sequence are the basic "grammar" from which the narrative is constructed.



THE PANEL AS A MEDIUM OF CONTROL

Fundamental to the successful practice of any art form is control.

In the printed media one has to deal with the size of the page, the number of pages, colors, texture of paper surface and the nature of the printing process. The obvious limitations of certain sensory dimensions -- sound, smell and tactility -- are far out of range simply because they are not there. They can only be alluded to.

In sequential art the artist must, from the outset, secure control of the reader's attention and dictate the sequence in which the reader will follow the narrative. In this the limitations inherent in the technology are both obstacle and asset. In comics, the most important obstacle of all is the lack of control or command of the reader's eye. On any given page, for example, there is absolutely no way in which the author/artist can prevent the reading of the last panel before the first. The turning of the page does mechanically enforce some control, but hardly as absolutely as in film. The viewer of a film is prevented from seeing the next frame before the creator permits it because these frames, printed on strips of transparent film, are shown one at a time. So film, which is an extension of comic strips, enjoys absolute control of its reading -- an advantage shared by live theater. In a closed theater the proscenium arch and the wings of the stage can form but one single panel, while the audience sits in a fixed position from which they can see the action contained therein.

Without these technical advantages there is left to the sequential artist only the tacit cooperation of the reader. This is limited to the convention of reading (left to right, top to bottom, etc.) and the common cognitive disciplines. Indeed, it is this very voluntary cooperation, so unique to comics, that underlies the contract between artist and audience. This "contract" is the panel or the frame.

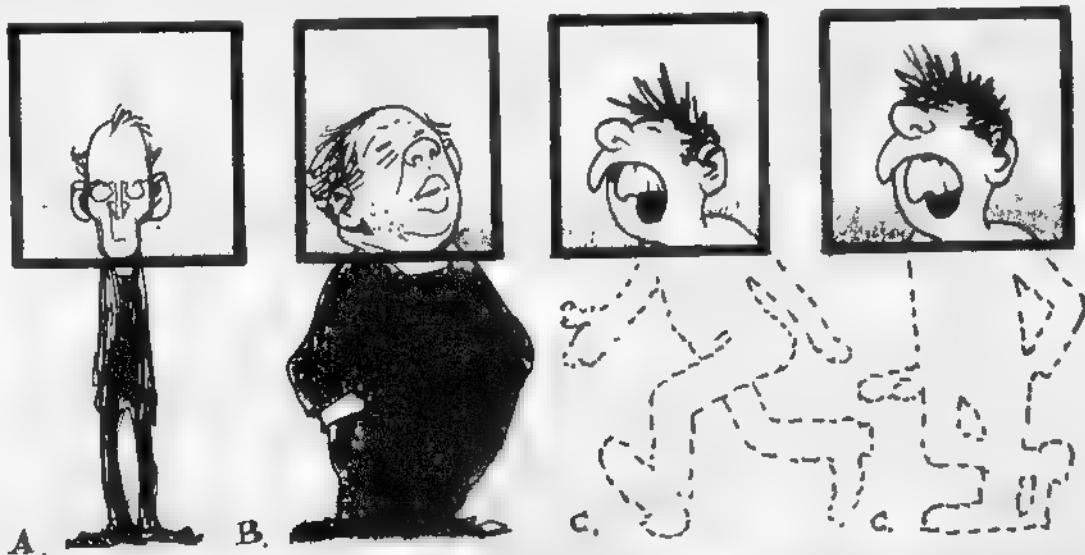
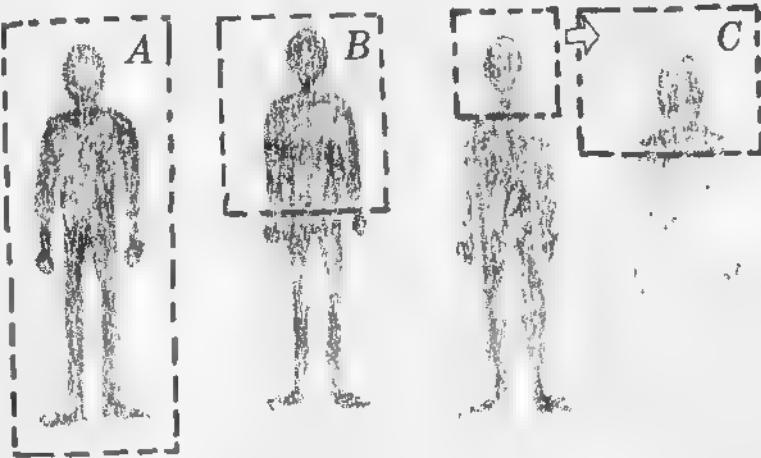
In comics, there are actually two "frames" in this sense: the total page, on which there are any number of panels, and the panel itself, within which the narrative action unfolds. Thus the frame or panel emerges as the controlling device in sequential art.

CREATING THE PANEL

In the main the creation of the frame begins with the selection of the elements necessary to the narration, the choice of a perspective from which the reader is allowed to see them and the determination of the portion of each symbol or element to be included in the frame. Each panel is thus executed with respect to design and composition, as well as its narrative consequence. Much of this is done with the emotion or intuitiveness embodied in the artist's "style." The understanding of the reader's visual literacy, however, is an intellectual matter. A very simple example of this is shown in the panelization of a single figure:

When the full figure is shown (A), no sophistication is required of the reader. The entire image is complete and intact. In panel B the reader is expected to understand that the figure shown has legs in proper proportion to the torso and that they are in a compatible position. In the closeup (C), the reader is expected to assume an entire body exists outside the panel and, based on experience and memory, must supply the rest of the picture in conformity with what the physiology of the head suggests.

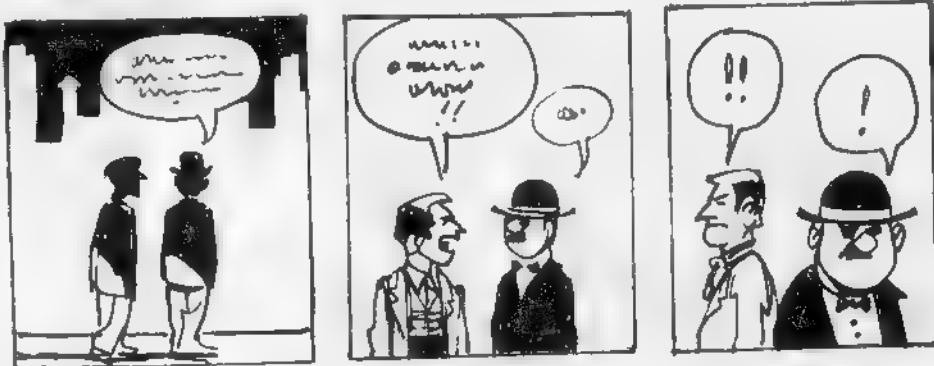
In a given series of panels wherein the frame encompasses only the head, a "visual dialogue" occurs between the reader and the artist which requires certain assumptions growing out of a common level of experience:



The slim head (A) implies a slim body. The fat head (B) implies a fat body. Subsequent views of the characters will of course substantiate these assumptions. Illustration C, however, serves to demonstrate that there can be a misreading of the artist's intentions unless a more skilled drawing is executed in the panel itself or a prior panel has established what it is the reader is viewing.

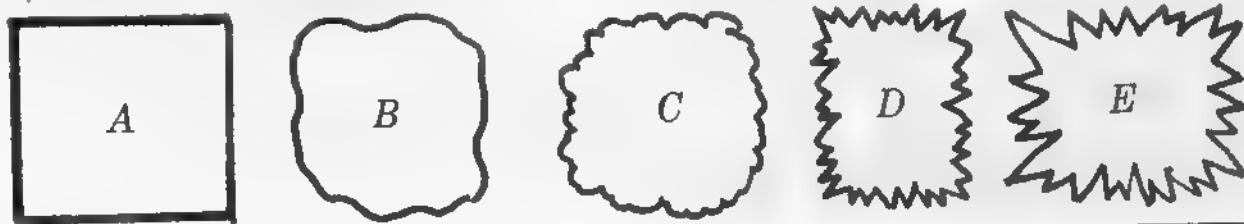
THE PANEL AS CONTAINER

The most basic panel layout is one in which both the shape and proportion of the box remain rigid. The panels acts to contain the reader's view, nothing more. This type of "panelization" is more commonly seen in comic strips than in comic books because it is a natural extension of the format requirements of the newspapers in which they appear.



THE "LANGUAGE" OF THE PANEL BORDER

In addition to its primary function as a frame in which to place objects and actions, the panel border itself can be used as part of the non-verbal "language" of sequential art.



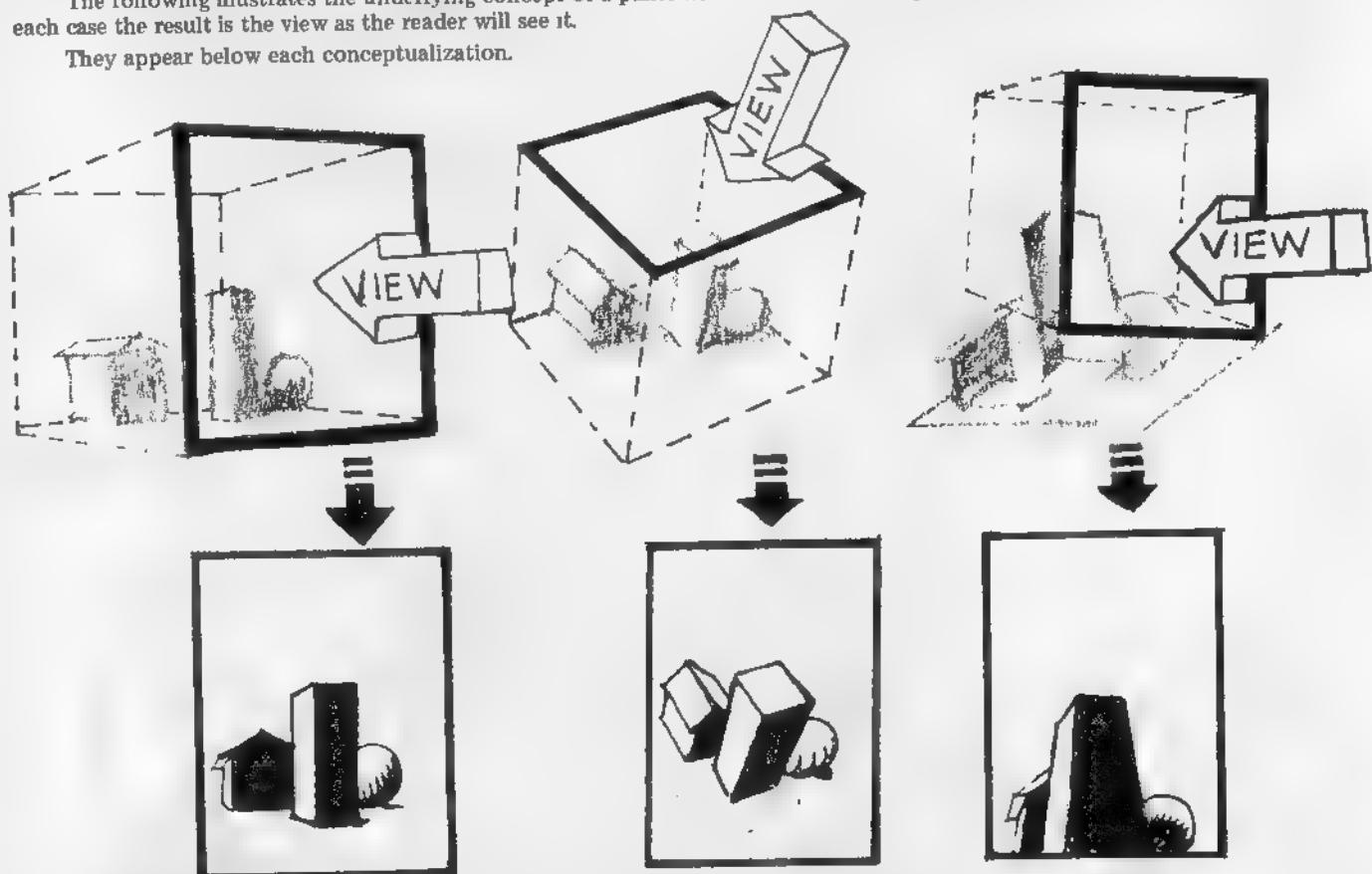
For example, rectangular panels with straight edged borders (A), unless the verbal portion of the narrative contradicts this, usually are meant to imply that the actions contained therein are set in the present tense. The flashback (a change in tense) or shift in time is often indicated by altering the line which makes up the frame. The wavy edged (B) or scalloped (C) panel border is the most common past time indicator. While there is no universally agreed upon convention for expressing tense through the outline of the frame, the "character" of the line --as in the case of sound (D), emotion (E) or thought (C)--creates a hieroglyphic.

THE PANEL AS A STAGE

Functioning as a stage which controls the viewpoint of the reader, the panel's outline becomes the perimeter of the reader's vision and establishes the perspective from which the site of the action is viewed. This manipulation enables the artist to clarify activity and stimulate emotion.

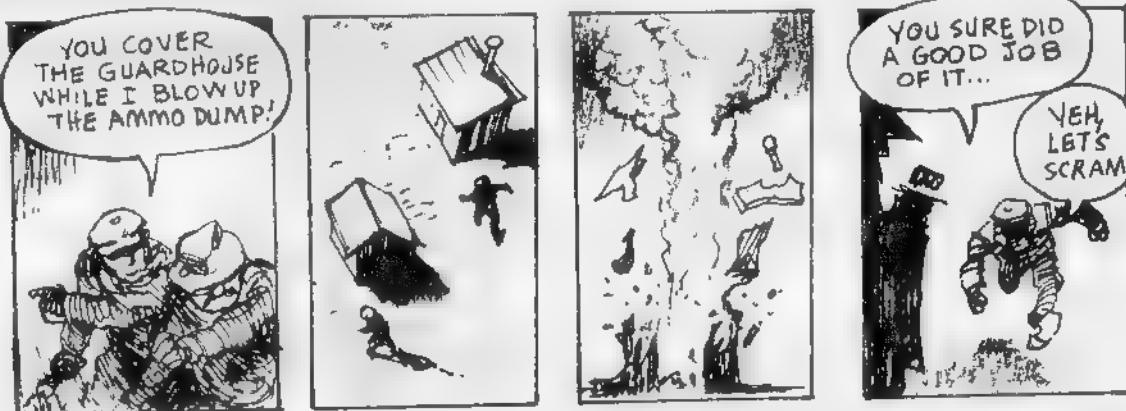
The following illustrates the underlying concept of a panel wherein the reader's "position" is assumed or predetermined. In each case the result is the view as the reader will see it.

They appear below each conceptualization.



THE NARRATIVE FUNCTION OF PERSPECTIVE

The primary function of perspective should be to manipulate the reader's orientation for a purpose in accord with the author's narrative plan. For example, it is most useful when the sense of the story requires that the reader know precisely where all the elements of a drama are in relation to each other.



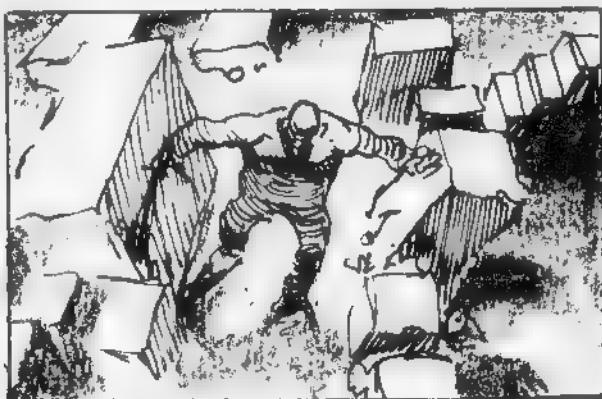
THE EMOTIONAL FUNCTION OF THE FRAME

The shape of the panel and the use of perspective within it can be manipulated to produce various emotional states in the viewer. In example A below, the shape of the panel (oblong) combined with the perspective (worm's eye view) evokes a feeling of

fear. The sense of threat is stimulated by placing the reader beneath the monster, promoting the sense of smallness or helplessness. In example B the reader, supported by the width of the panel, is placed safely above the danger and can remain detached—an observer rather than a participant.



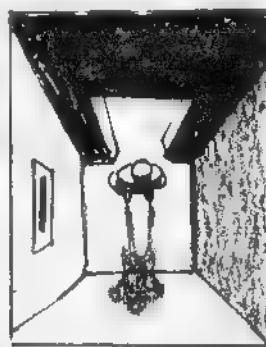
A



B

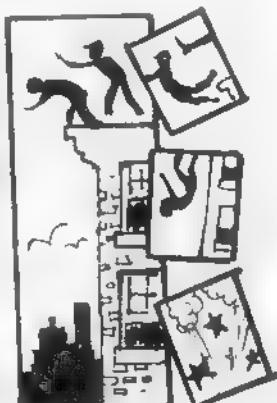
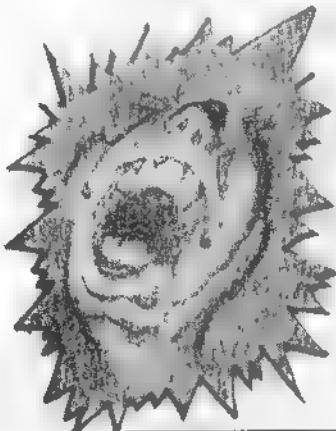
THE FRAME AS A STRUCTURAL SUPPORT

In these examples the frame's outline becomes part of the apparatus for suggesting dimension. The use of the panel border as a structural element, when so employed, serves to involve the reader and encompasses far more than a simple container-panel. In the sheer novelty of the interplay between the contained space and the "non space" of the gutter between the panels it also conveys a sense of heightened significance within the narrative structure.



THE FRAME AS A NARRATIVE DEVICE

The frame's shape (or absence of one) can become a part of the story itself. It can be used to convey something of the dimension of sound and emotional climate in which the action occurs, as well as contributing to the atmosphere of the page as a whole. The intent of the frame here is not so much to provide a stage as to heighten the reader's involvement with the narrative. Whereas the conventional container-frame keeps the reader at bay --or out of the picture, so to speak-- the frame as used in the examples below invites the reader into the action or allows the action to "explode" toward the reader. In addition to adding a secondary intellectual level to the narrative, it deals with other sensory dimensions.



THE TREASURE OF AVENUE C

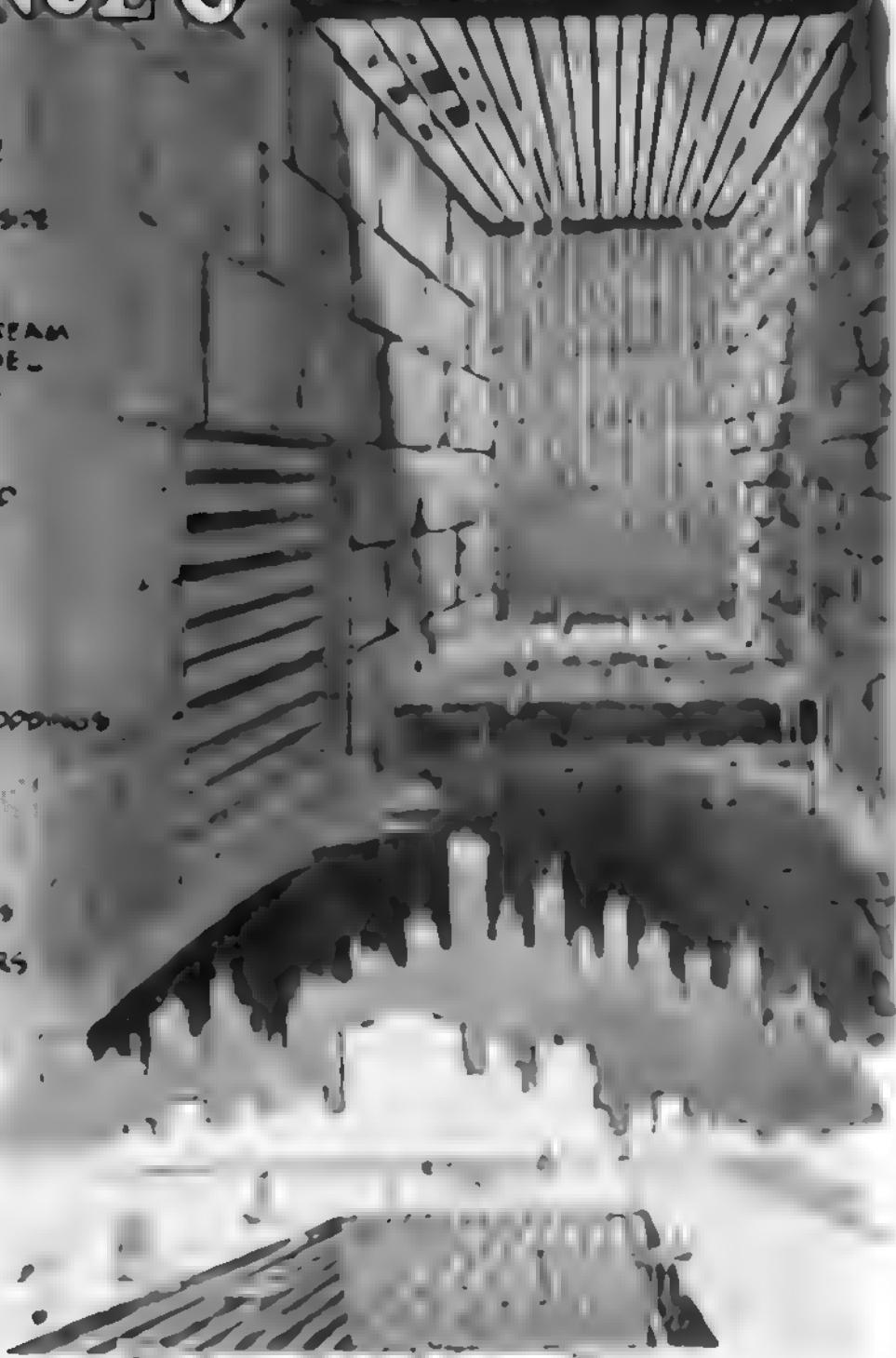
FROM THE BEGINNING
WHEN IT FIRST BECAME
THE MAIN ARTERIAL
CONNECTING THE EAST SIDE
WITH THE WEST SIDE

AVENUE C
CARRIED THE MAIN STREAM
OF THE CITY - A CHANNEL
IN A SEA OF CONCRETE

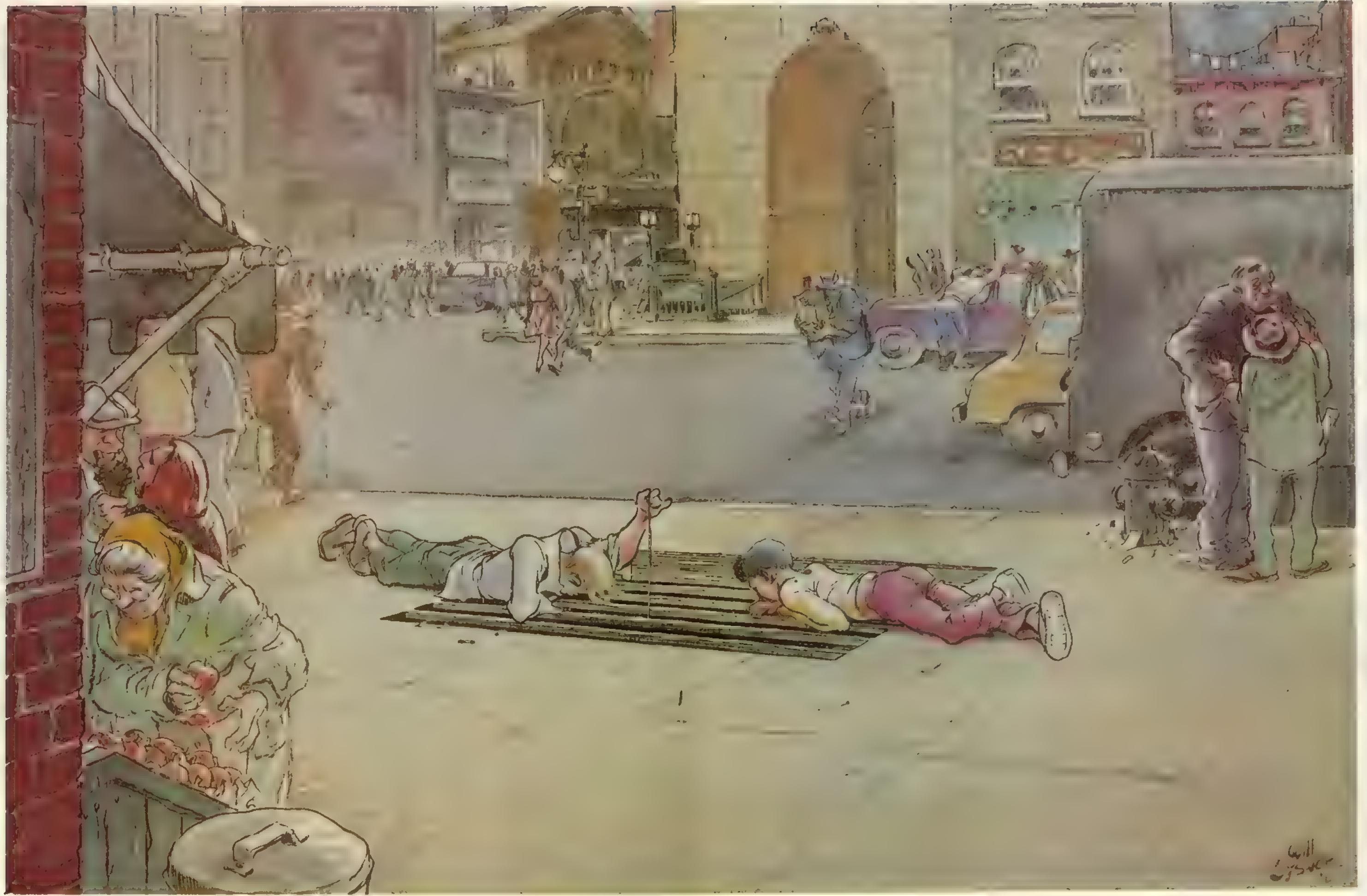
OVER IT'S ASPHALT SURFACE
MOVED THE TRAFFIC
AFOOT - OR IN WHEELS
GALLEONS

THEN CAME THE SUBWAYS
AND THEIR GRATED
AIR SHAFTS
POCKING THE SURFACE
WITH UGLY CREVICES
THAT CAUGHT THE DROPPINGS
AND THE NEV TABLE
WRECKAGE OF
COUNTLESS COLLISIONS
IN THE FLOW OF LIFE

THERE TO LIE
FOR COUNTLESS YEARS
AWAITING
THE TREASURE HUNTERS







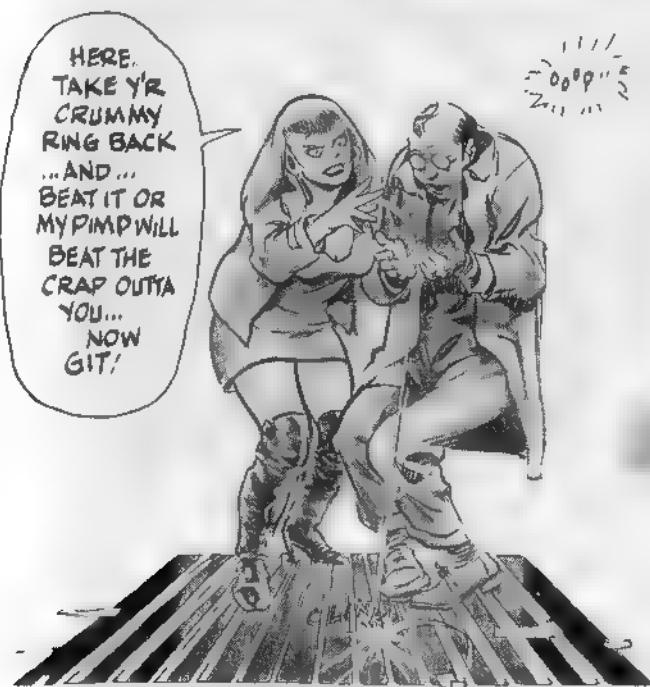


THE RING



BUT
MARY, THIS
CITY IS NO
PLACE FOR
YOU!
...PLEASE

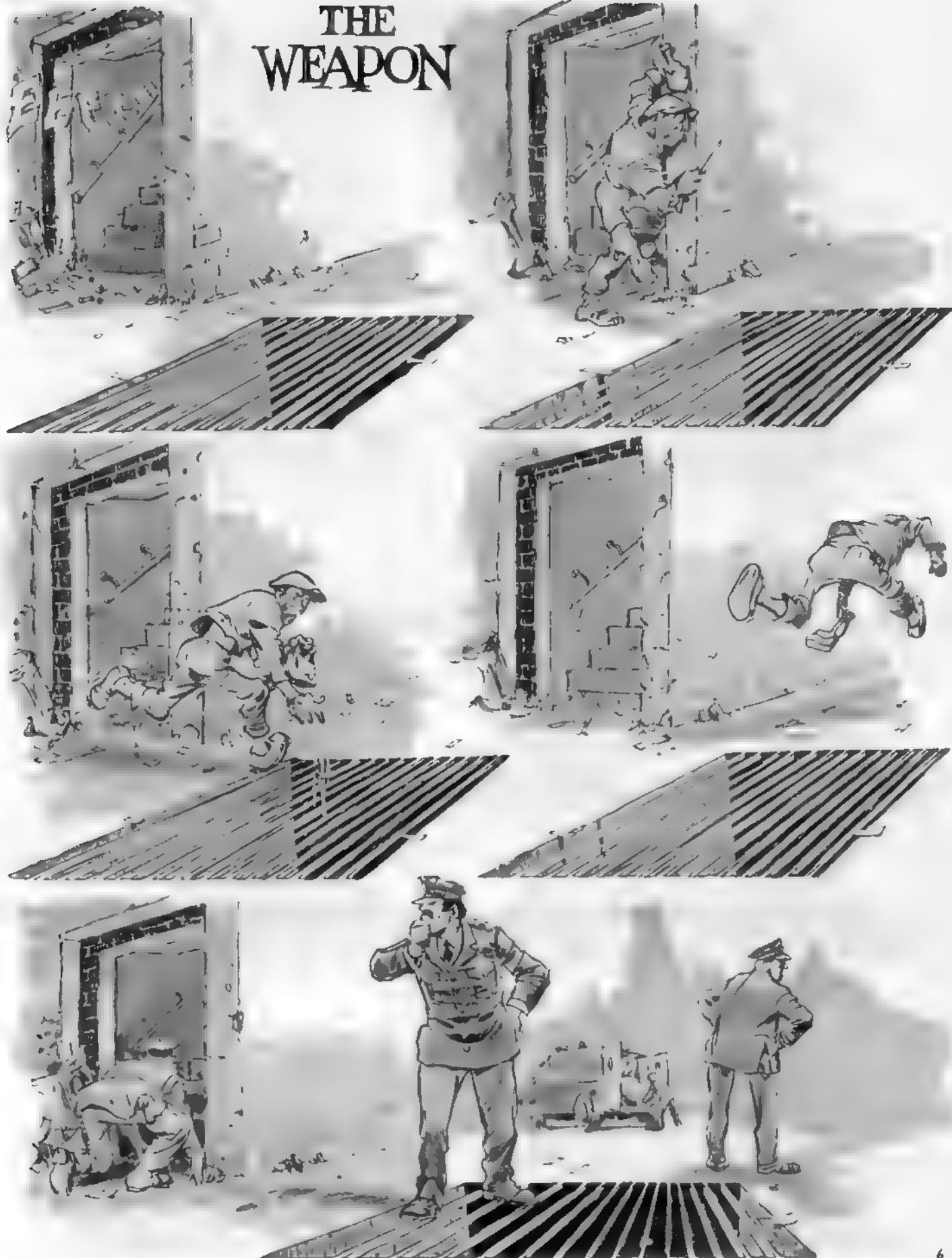
YOU
JUST DON'T
UNDERSTAND.
I DON'T WANT TO
BE A DRUGGIST'S
WIFE IN A DULL
TOWN...FOR
CRIS' SAKES
STOP Y'R
CRAWLIN'



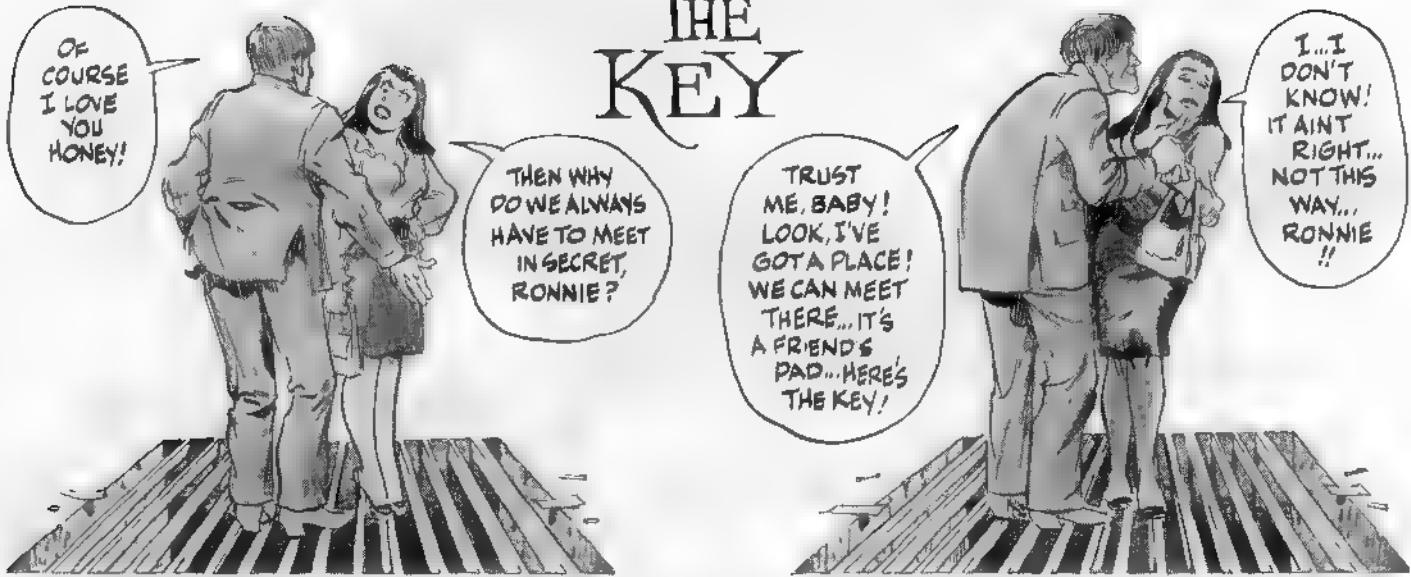
THE MONEY



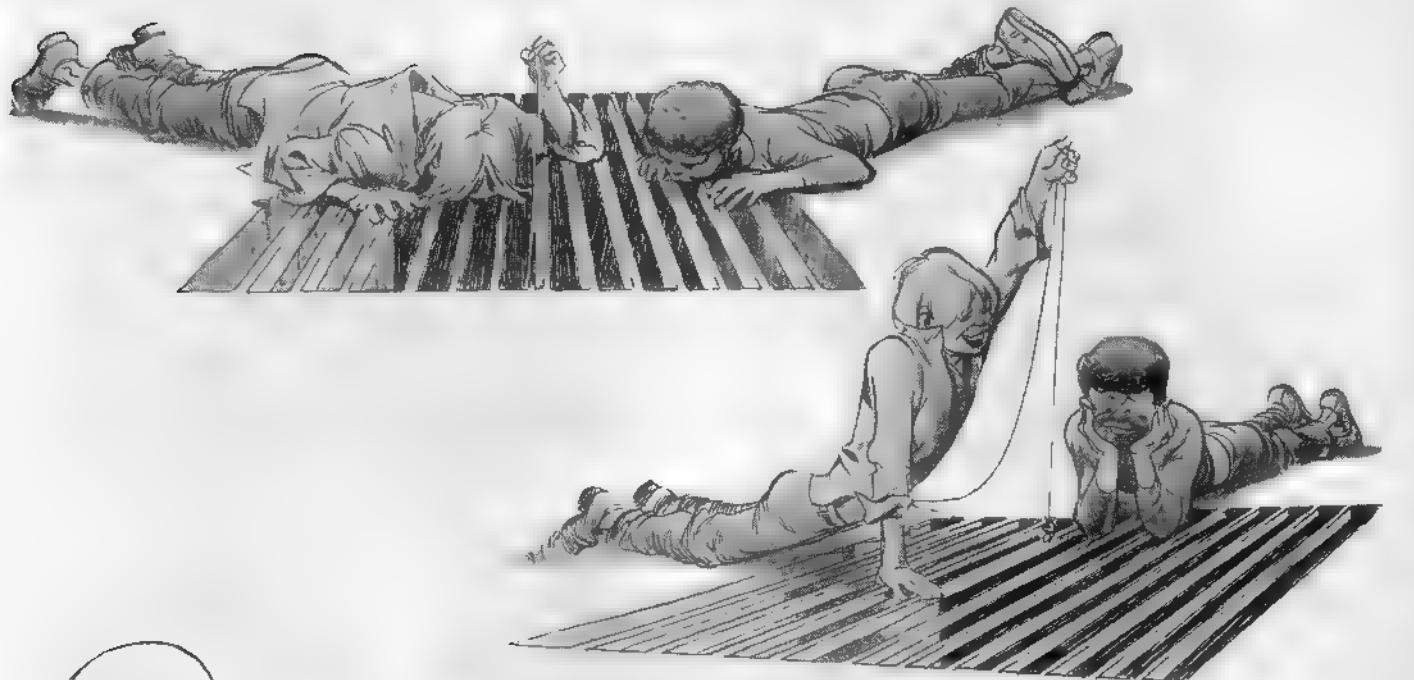
THE WEAPON



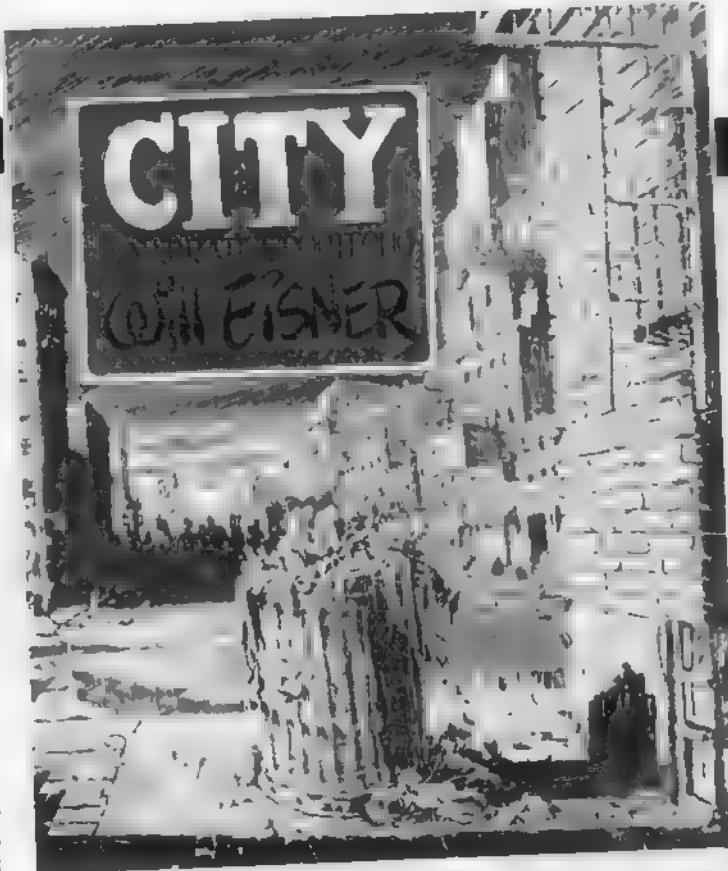
THE KEY



THE TREASURE







CITY

A NARRATIVE PORTFOLIO

BY WILL EISNER

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Each of six panoramic plates has a deckle-edge fold-over displaying Eisner's narrative poetry and additional drawings. Each plate has a second color. The plates are housed in a sturdy 3-color outer folder. Each portfolio is signed by Will Eisner. Each portfolio has its own registration number. Only 1500 portfolios were printed, and over 600 of these have already been sold in Europe. Just \$17.50. Also available: the last remaining stock of the lavish *Spirit Portfolio* (hardcover case) at \$35 each plus \$2 postage/insurance.

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The first 16 issues of *The Spirit* (published by Warren) are not available from us (check the classified section of this issue) but the following back issues are available directly from us for \$2.25 each postpaid:

No. 17-- two Carrion stories, Eisner/Kitchen jam, Lady Luck by Nording, five other Spirit stories. No. 18 (out of print). No. 19-- Beginning of "Life on Another Planet"--a brand new 8-chapter epic science fiction story by Will Eisner, plus P'Gell cover and story. No. 20-- Extraordinary wraparound cover, beginning of the Wally Wood "Outer Space" serial, Eisner Essay. No. 21-- first "full page" Planet chapter, good Wood story, Witch cover. No. 22-- 3 consecutive stories featuring a blind Spirit, Eisner/Kitchen jam, part one of Spirit checklist by Yronwode. No. 23-- first "Dept. of Loose Ends" column by Yronwode, first pre-war reprint, Silk Satin cover & origin. No. 24--first Octopus story, Slippery Eel, Wood, more Planet. No. 25--great cover featuring old Spirit sections as posters, Autumn Mews, Wood. No. 26--conclusion of "Life on Another Planet," new Public Interest story, Nylon Rose stories, The Octopus, etc.

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If you can't obtain *The Spirit* from your favorite local dealer, you can subscribe. Subscription copies are sent immediately upon publication in sealed envelopes. \$12 per year (6 issues) on North American continent. \$14 elsewhere (seamail) or \$18/year via airmail.

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RIFE

CRIMEFIGHTER AND MODERN ROBIN HOOD

JANUAR 1951



The Spirit and a reluctant prisoner descending city hall steps.

CRIME TAKES A BEATING

EVER SINCE 1940, Central City has oft times been graced and sometimes plagued by the presence of an apparent outlaw, who, with monotonous consistency, kept apprehending the city's most dangerous criminals. Who is he? where does he come from? These questions still remain unanswered after ten years.



COMMISSIONER DOLAN, Central City's police head, sits in a typical pose at his paper cluttered desk at police headquarters. Dolan may know who the Spirit is, but he keeps mum.

POLICE CONSIDER SPIRIT A FRIEND

STEEL JAWED, pipe smoking Police Commissioner Dolan has been the Spirit's closest friend since his first appearance in Central City. Dolan has held the police force reins for twenty years and seems to be good for another twenty. Beginning his career as a beat pounding cop in the city's waterfront section, Dolan has diligently worked his way to the top of the force. The opinion of the city's fathers seems to be, "If the Spirit is all right with Dolan, he's all right with us."



THE SPIRIT seems to be more than "all right" with Ellen Dolan, Central City's mayor, and daughter of the police commissioner. There have been repeated rumors of an engagement but thus far nothing is official.



SAND SAREF

Perhaps the only other person to know the Spirit's identity is a criminal.

Beautiful Sand Saref, who has been dodging scrapes with the law for most of her life, grew up with the Spirit.

The facts about the Spirit's origin that have been revealed, are, that he spent the early part of his life in Slum Gully, a poverty stricken section of the town.

He and Sand Saref were very close as children and part of that bond must still exist, for the practical Miss Saref could make much out of revealing the Spirit's identity.

Whether Sand Saref is a rival to Ellen Dolan for the Spirit's affections, is not known. However, Sand Saref holds a powerful weapon in her hand, if she ever intended making use of it . . . the secret of the Spirit.



SILK SATIN

Sometimes friend, sometimes enemy. There has been talk of romance.



THE NOTORIOUS Silk Satin, former international criminal has often crossed paths with the Spirit. **FIRST IN 1941** as a jewel thief and then later, during the war, as an intelligence agent for the British Government.

NOW FULLY PARDONED, because of her excellent secret service record, Satin is an investigator for the insurance firm Croyds of Glasgow. **SHE IS THE WIDOW** of a German count. Satin and her twelve year old daughter, Hildie, are settled in Scotland.



P'GELL

CERTAINLY THE MOST fascinating woman in the Spirit's life is the sultry Pgell. Allegedly a Parisian, Pgell has claimed as her birthplace, almost every country in Europe, and her long list of husbands (all dead) is truly international.

Other friends... Other enemies



SAMMY AND WILLUM
The Spirit's tried
and true assistants.



DARLING O'SHEA. The
richest little girl in
the whole world.



MR. CARRION AND HIS BUZZARD PET "JULIA". Notorious and sadistic, one of
the Spirit's most deadly
enemies.



SPIRIT IN ACTION. The crimefighter finishes
off a criminal as his friend Lt. Dick
Whitler stands by with handcuffs.

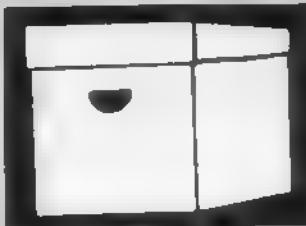


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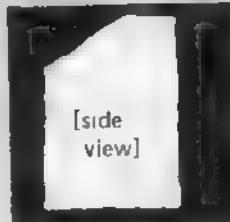
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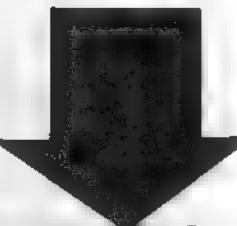


THE AMULET OF OSIRIS

WELL, MISTUH KLINK... PEAR'S THE SPIRIT'S GONNA BE AWAY THIS WEEK AG'IN !! HE'S STAYIN' OUT WEST T'HELP WIF THAT SANITARIUM FO' SICK KIDS.

Officer on duty
SAM KLINK

I THINK IT BEST WE KEEP THAT INFO A SECRET, EBONY... LOTS OF CROOKS WOULD TAKE ADVANTAGE OF IT... IF THEY KNEW !!



WOULD YOU PAY FOR A BIT OF CHOICE GOSSIP, PREXY ??

... DEPENDS !!



**THE SPIRIT IS OUT
OF TOWN !!**

NOW, IS THAT TIP
WORTH SOMETHING
OR ISN'T IT ??

'DEED IT IS,
'DEED IT IS...



HEH HEH HEH HEH... I KNEW
Y'WAS UP TUH SOMETHIN'
HERE IN CENTRAL CITY
THE MINUTE I GOT YR
WIRE T'GITCHA A FAKE
PASSPORT! BUT ALL
Y'DO IS SIT AROUND!

**WHAT'S YER
PLAN, PREXY??**

...DIDN'T DARE MAKE A
MOVE WHILST THE SPIRIT
WAS IN TOWN... HE'S THE
ONLY ONE IN THE CITY
WHO KNOWS ME!
BUT NOW, AS FOR
MY PLAN... IT'S
SIMPLE... I'M GOING
TO GET THE **AMULET
OF OSIRIS!!**



WHICH SHOULD
BE EASY, SINCE
NO ONE
COULD POSSIBLY
IDENTIFY ME
NOW

HMM
EXCEPT ME,
OF COURSE...

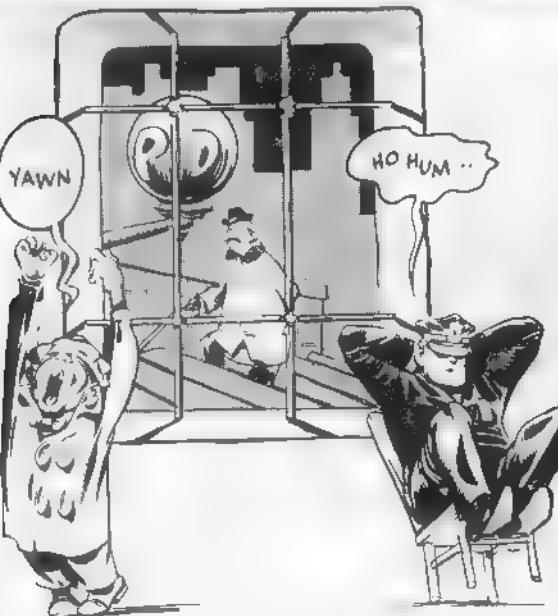


LATER.

FIRST
AID
STATION

HE WON'T
BE ABLE TO
TALK
FOR A MONTH...
JAW'S BUSTED.

THANK YOU,
DOCTOR
JAHEM... LIKE
I WAS SAYING,
FLEEABLE
NO ONE !



YAWN
HO HUM...
Y'KNOW, EBONY...
KINDA MAKES ME
SORE... WHEN
THE SPIRIT'S IN
TOWN, I NEVER GET
A LOOK-IN ON A
HOT CASE... WHEN
HE'S AWAY,
NO CASE!!
YAWN

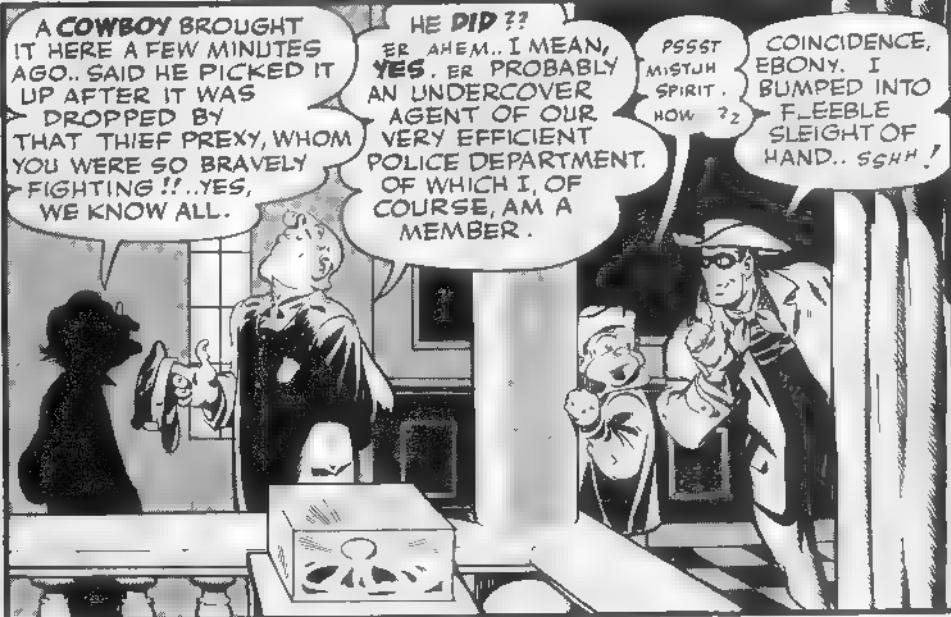
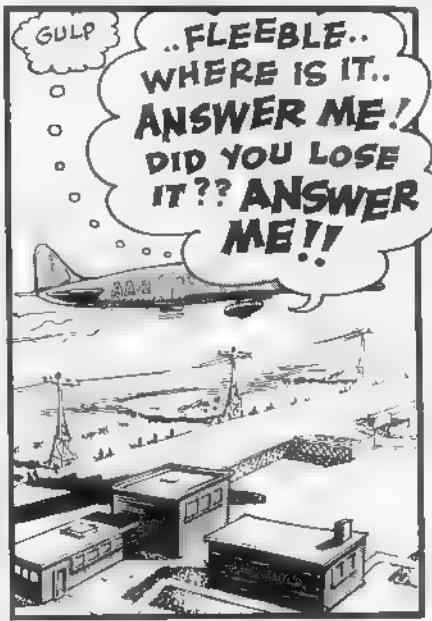
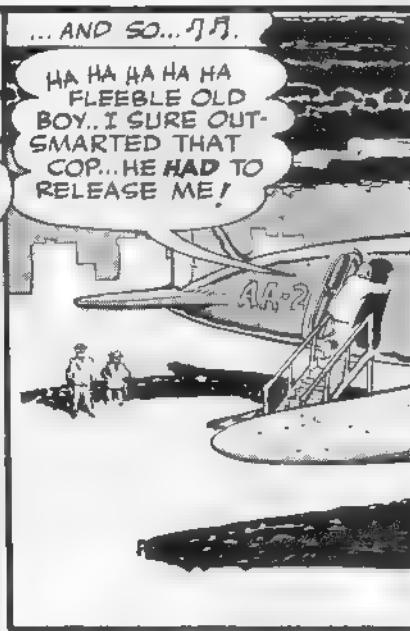












DENNY COLT ALIAS THE SPIRIT

JED THINN SAMMY
SOMEWHERE UP IN
THE SKY THE SPIRIT
IS HEADING TOWARD
EARTH IN A ROCKET
SHIP GOING WONDER
WHAT HE SAW ON THE
MOON? GOLLY I MISS HIM!

GOSH, I CAN REMEMBER TWO
WEEKS BEFORE WE JOINED THE
EXPEDITION I ASKED HIM TO
LET ME WORK ON A CASE WITH
HIM. I THOUGHT I COULD
HANDLE HIS OFFICE
ALONE.

WHAT DID I REALIZE
BUT I TELL YOU
THERE'S NOTHIN' DO
IF I CAN HANDLE
THE OFFICE!

NOW I REMEMBER
IF YOU HAVE TROUBLE
CALL DILLON!

GOOD-BYE!

SO THE SPIRIT HAS
LEFT TOWN! NOW
HERMAN, WE CAN GO
ABOUT OUR BUSINESS
GETTING THE
AMULET OF
OSIRIS!

BUT HOW
PRETTY
HOW?
THE SPIRIT IS THE
ONLY COPPER IN
CENTRAL CITY
THAT CAN IDENTIFY
ME. I'M IN THE
GARAGE IN MY
PLANE. I GO
RIGHT TO POLICE
HEADQUARTERS!

LATER

PARDON ME SIR
I'M LOOKING FOR
AN OLD DEAR
END THE
SPIRIT!

WE JUST LEFT TOWN
AND EVERYBODY'S
WATCHING THE
GAME ON TV.
CAN I HELP?
I'M THE SPIRIT'S
CHIEF ASSISTANT!
(NEARLY)

WELL,
IT'S A
PRETTY
CONFIDENTIAL
MATTER!
VICKIE I
HAVE THE
ORIGINAL
OSIRIS JEWEL!

BUT THAT'S
IN THE
CITY
MUSEUM.
THEM
MANY
YEARS AGO
THINKING
HE'S VENGEANCE!

LAST YEAR I DISCOVERED THE
REAL ONE
IN STANSELL! I WOULD
FIED BY MY ERROR
I CAME THESE THUGS
SANDS OF MONEY TO
REPLACE IT. BUT NOW
I FIND I CAN
DO IT.

WHY NOT?

THE MUSEUM
AUTHORITIES
ARE SURE TO
PROTECT ME
FOR MISREPRES-
ENTATION! I
AM HONEST.
I WANT TO DO
THE RIGHT
THING!

THEN YOU'VE
COME TO
THE RIGHT
MAN, SIR.
I HAVE AN
IDEA!

LATER THE CITY
MUSEUM
SHHH! WE'LL SECRETLY
REPLACE THE PHONY
WITH THE REAL GEM.
NO ONE WILL SUSPECT



THIS IS ALL
WE'VE BEEN
LOOKING AT
THIS JEWEL
EVER.
BY Jove!
IT IS A FAKE!

YES AND
I BROUGHT
MR. PRENT
FILCH WHO
HAS THE
ORIGINAL
TO GIVE
TO YOU!

WELL! AHEN!
I MUST AWAY!
BUSINESS YOU
KNOW!
GOOD-BYE
AND THANK
YOU SIR!

E AHEN!
YOU WERE
SAVING!

GASP! I KNOW
THIS BOY! HE'S
THE SPIRIT'S
ASSISTANT! TO
THINK HE WOULD
TURN TO CRIME!

WAIT I CAN
EXPLAIN!
RIDICULOUS!

TEST IT,
GO AHEAD!
WELL WHY NOT?

THANK YOU
THANK YOU
THANK YOU
THANK YOU
THANK YOU
WAIT!

THIS ONE
IS A
PHONEY
TOO!

YOUNG MAN
YOU HAVE 24
HOURS TO
RECOVER
THE GEM!

GO AHEAD!
SEARCH ME!
I DEMAND
IT!
NOTHING
IN THIS
POCKET!

OOPS!
PARDON
ME.
YOU CLUMSY
OAF! WATCH
YOUR STEP!

THANK YOU
THANK YOU
THANK YOU
THANK YOU
THANK YOU
WAIT!

**THIS ONE
IS A
PHONEY
TOO!**

TWENTY FOUR!
TWENTY FOUR!

HEY, I GOT
IN THIS
POCKET! IT'S
HERE!

I TOLD
YOU HE
HAD IT!

LATER THE RAILROAD
STATION.
I'VE CHECKED
ALL THE AIRPORTS!
THIS IS THE LAST
PLACE THERE
HE IS....
IH ON IT'S
THE KID.
HERE
FLEEBLE
TAKE THE
GEM AND
HOP ON
BOARD! I'L
COVER THE KID!

HE'S A
CROOK I
TELL YA.
HE'S GOT
THE OSIRIS
GEM ON
HIM!

HOW
RIDICULOUS!
GO AHEAD
OFFICER SEARCH
ME!

OOPS! PARDON
ME!

WHAT'S
ALL THE
COMMOTION,
BUDDY?

GOT
ME
NEIGHBOR?
Y GOT
ME!

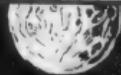
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ACTION
Mystery
ADVENTURE

SUNDAY SEPTEMBER, 14.

DENNY COLT ALIAS THE SPIRIT



JES' THINK, SAMMY,
SOMEWHERE UP IN
THE SKY, THE SPIRIT
IS HEADING' TOWARD
EARTH IN A ROCKET
SHIP... GOSH... WONDER
WHAT HE SAW ON THE
MOON? GOLLY I MISS HIM!

BY
Will Eisner

GOSH... I C'N REMEMBER TWO
WEEKS BEFORE HE JOINED THE
EXPEDITION... I ASKED HIM TO
LET ME WORK ON A CASE WITH
HIM.... I THOUGHT I COULD
HANDLE HIS OFFICE
ALONE...

HA..HA..HA..HA..

LITTLE DID I REALIZE...

BUT I TELL YOU
THERE'S NOTHIN' TO
IT. I CAN HANDLE
THE OFFICE!

NOW REMEMBER,
IF YOU HAVE TROUBLE
DOLAN WILL...

I WON'T
NEED
DOLAN!

GOOD-BYE!

CHICAGO
8:45
LIMITED

SO THE SPIRIT HAS
LEFT TOWN! NOW
HERMAN, WE CAN GO
ABOUT OUR BUSINESS
... GETTING THE
AMULET OF
OSIRIS!

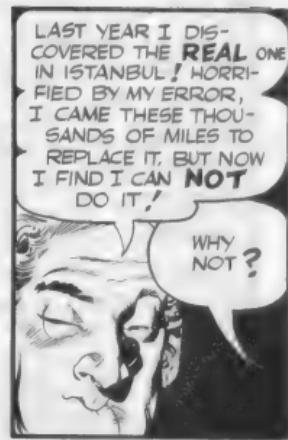
BUT
HOW,
PREXY,
HOW
???

THE SPIRIT IS THE
ONLY COPPER IN
CENTRAL CITY
WHO CAN IDENTIFY
ME... WHICH IS THE
GIMMICK IN MY
PLAN... I GO
NOW TO POLICE
HEADQUARTERS!

LATER...

PARDON ME SIR.
I'M LOOKING FOR
AN OLD, DEAR
FRIEND... THE
SPIRIT!



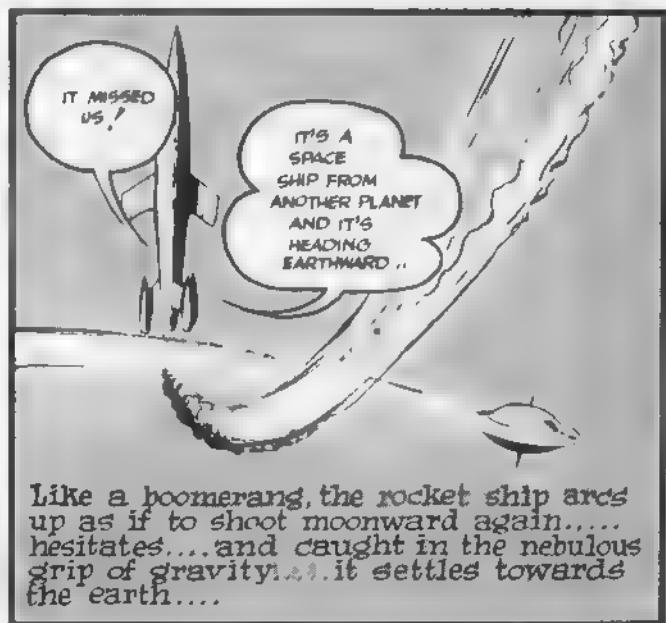
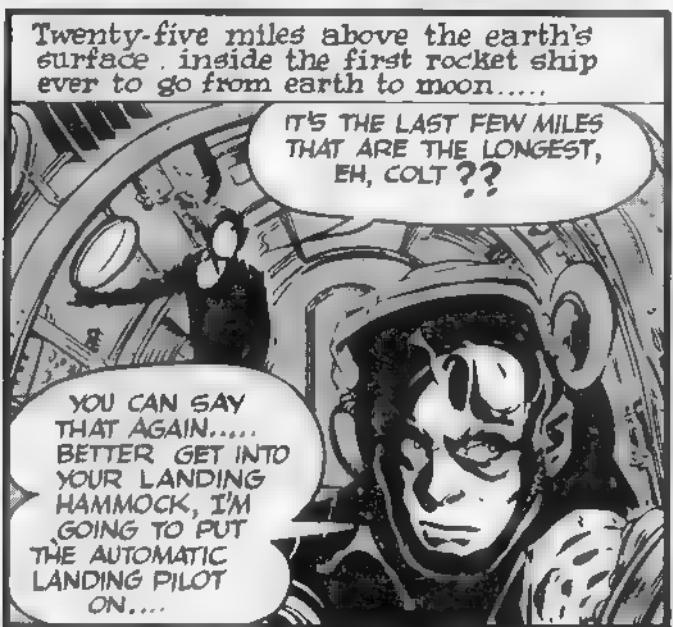






THE RETURN





On a farm... North Dakota...
one hour later...

AH, FOLKS YOU ARE SEEING HISTORY IN THE MAKING... HUNDREDS OF PLANES FOLLOWING THE ROCKET SHIP EARTHWARD AS IT LANDS AT THE ORDNANCE PROVING GROUNDS HERE AT BLUE SANDS..

GORSH MA, LOOKIT THEM BIG MAGNETIC TONGS GRABBIN' THE SHIP! SCIENCE SURE IS AMAZIN'...

AND NOW FOLKS HERE COMES THE GREAT SPACE EXPLORER DENNY COLT... WAIT... WAIT... THERE ARE SOME OF HIS CREW MISSING... ONLY THREE MEN OUT OF THE ORIGINAL SIX... ONE IS BLIND... ONE IS INSANE... WHAT A STORY THEY MUST HAVE TO TELL

HEY, MOM,
LOOKIT THAT...
ONLY THREE
OUT OF...
MOM??
WHAT'S
WRONG?

PAW...
LOOK!



Thirty minutes later...

SHE WAS RIGHT... HE CAME AS FAR AS HERE... HERE'S THE REMAINS OF A SHOT-GUN... ASK THE OLD LADY WHAT THE ROCKET SHIP LOOKED LIKE.

CAN'T, SHE'S IN A COMA... LOOKIT THIS SCORCHED SPOT SMACK WHERE THE OLD BOY'S FOOT-PRINTS STOP... GUESS HE DISAPPEARED INTO THIN AIR...

GENTLEMEN YOU'D BETTER GET AWAY FROM HERE... THE GEIGER COUNTER IS GOING CRAZY, THE AREA IS RADIOACTIVE!



Four hours later...Central City...

I'M SORRY GENTLEMEN,
DENNY COLT WILL NOT BE
INTERVIEWED BY THE PRESS
UNTIL HE IS CLEARED BY
MILITARY SECURITY...

AW....

THEY'RE
HOLDING UP
A STORY!

COMMISSIONER
DOLAN!

I HAVE THE REPORT
DENNY COLT ASKED
FOR!

GOOD,
C'MON
IN!

SHHHH..
HE'S
ASLEEP!

NO I'M NOT...
I WON'T GO
TO SLEEP TILL
I HEAR IT...

WELL SIR, THE ONLY
REPORTS OF AN UNUSUAL
NATURE COMES FROM
NORTH DAKOTA... A
WOMAN SAYS SHE SAW
A PECULIAR SHAPED ROCKET
SHIP LAND IN HER CORN
FIELD... HER HUSBAND WENT
OUT TO IT, WHILE SHE PHONED
THE COPS... SUDDENLY SHE
HEARD A HISsing BLAST....

WHEN SHE LOOKED
OUT... THE SPACE SHIP
WAS HEADING SKYWARD...
THERE WAS NOTHING
LEFT OF HER HUSBAND...
ONLY A SCORCHED SPOT
AND THE REMAINS OF A
SHOT-GUN... THE POLICE REPORT
IMMEDIATE AREA
RADIOACTIVE!

NONSENSE
A PHONY.

NO IT ISN'T, DOLAN... I
SAW THAT ROCKET SHIP
AS WE WERE LANDING
... WELL,... NOW WE
HAVE THE FIRST EXCHANGE
OF INTERPLANETARY TRAV-
ELLERS IN HISTORY...
YAWN... THIS IS THE
DAWN OF A
NEW ERA...



NEW BOOKS



The SPIRIT by Will Eisner Volume 4

The Last 245 Dailies 6.95

At last, for the first time EVER in book form, here are the final months of the SPIRIT daily strip, featuring Will Eisner's famous blue-suited detective in a series of World War Two adventures with the beautiful Nazi-killer Destiny Blake, the star-crossed FBI agent Lucky Chance and Herr Heinrich Himmler himself. Continued from the three previous (and still available) volumes in the set. THE LAST 245 DAILIES is a 7 x 10 paperback, 72 pages long, with a color cover and an afterword by Cat Yronwode.



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A very informative introduction by Cat Yronwode recounts the history of the feature, and the sixteen stories have been carefully selected to display every facet of Lady Luck's not inconsiderable charms. 7 x 10 paperback, 64 pages long, with color cover.

LADY LUCK Volume 2

16 Complete Stories 5.95



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Mutants—Berni Wrightson. This trade paperback reprints the best of Wrightson's fanzine work. This is some of his most inspired art, and the original 'zines in which they appeared are very hard to find. 96 pages. 9.95

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LETTERS

"BOBBY SOXER" STILL LOVES SPIRIT

When I was a "Bobby Soxer" living in Minneapolis in the 1940s, the highlight of the week was *The Spirit* in the Sunday newspaper. My sister and I would painstakingly fold and cut and enjoy every section--especially the artwork! Since then I have many times felt like opening a vein for not having kept every precious issue.

Since 1946 I've lived in Illinois and only once found a copy of *The Spirit* (Warren No. 11).

But on a recent trip to Baltimore to visit our son I came across your issue 25 of *The Spirit*. I was delighted!

Now I love Baltimore and would love to see our son more often but, my God, I can't fly there every other month to get a copy of your magazine, so here's my subscription check... and my heartfelt gratitude.

Dorothy C. Witek

243 Pine Tree, Lake Zurich, Illinois

WANTS DARK MOODY COVERS

First, I will applaud Will Eisner for experimenting but his "garish" cover for issue No. 26 was unappealing. It was well-drawn (as usual), but light gaudy hues are ill-suited to a series that is best known for dark, mood-drenched, shadow-splashed scenes.

"The Public Interest" was true, but preachy. I'd like to see Will do something new with *The Spirit* instead.

Although I lost track of some of the characters and events over the months, I found the long-awaited conclusion of "Life on Another Planet" to be powerful and satisfying. I think the main reason that this series seems disjointed was due to the long gaps between chapters. But now that you've gone bi-monthly, that will no longer be a problem. It's so pleasing to see Will illustrating again and I look forward to more.

Kevin C. McConnell

118 Main Street, Warren, PA 16365

PRAISE AND DISAPPOINTMENT

I particularly appreciate Cat Yronwode's "Dept. of Loose Ends" in each issue. And the checklist is a godsend to someone like me who wants to re-read the Warren

and Kitchen Sink reprints in something like their original order. (Er... by the way: what happened to story No. 374 on the checklist? Was it a mistake or ignored for some arcane reason?)

I certainly wouldn't mind seeing some of the Lou Fine Spirits, but not more than one per issue. Having gotten used to Eisner's loose, swirling approach to inks and compositions, I find that Fine's art runs a distinct second. Much the same can be said for Wally Wood. Both artists have done splendid work elsewhere, but, let's face it, *The Spirit is Eisner*.

But even Eisner sometimes has trouble doing Eisner. I really wanted to like "Life on Another Planet," and had stuck with it faithfully, slogging through episode after interminable episode. And, having just finished the last chapter in issue No. 26, I have to reluctantly confess that I didn't feel it was worth the effort. The rapid pacing and carefully cultivated panel interrelationships that have become hallmarks of Eisner's narrative style seemed to be lacking. This is not to mention the ill-advised format problems with the first two episodes. This does not mean I don't care for Eisner's recent work. I thought his *A Contract With God* was beautifully done, richly textured and supremely human. I have the same high respect for his recently issued "The City" art portfolio.

I do have one favor to ask, though: do you play requests? "Rudy the Barber" is one of my all time favorite comic stories. I realize this was reprinted in *Harvey* No. 2, but I can't help but feel that this one story would have the same riveting effect on countless other readers who haven't seen it yet as it did upon me on that cold mid-sixties day when I was 15 and had never heard Eisner's name before. When I finished I had to sit down--not just because of the subtle shock of the ending but because I had been made aware of the heights of power and characterization of which the medium was capable. On that day I became a comics fan, and an Eisner/Spirit fan for life. Just one more time--in black and white?

Mark A. Worden

3024 Woodland, No.14, Ann Arbor, MI 48104

Mark: You are one of two readers who wrote us about the inadvertent omission of section No. 374 from the checklist. There have been a few other, less obvious, errata too--look for corrections and additions in the last installment of the thing. As for "Rudy the Barber," a favorite of ours too, we'll try to run it soon, okay?

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Dennis Watts

No address, New Haven, CT

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I have back issues of *The Spirit* with "Essays on Comic Art" II and III. Now I would like to get a copy of the complete book. Is there a collection of these essays that I may order?

At one time I also saw an ad for a *Spirit Coloring Book*. Is this still available? Would you have a list of other *Spirit* products for sale?

Tim O'Hara

7288 129th St., Surrey, B.C. Canada V3W6Z2

Tim---The essays will run periodically in this magazine (see the essay on the canal in this issue) and then are likely to be collected into a book. Watch this magazine for an announcement when that book is available. The *Spirit Coloring Book* is still available from certain dealers or directly from the publisher for \$3.50: Sea Gate, P.O. Box 5, Parkville Station, Brooklyn, N.Y. 11204. Also, watch the advertisements in this magazine for *Spirit/Eisner*-related items.

PLAIN BROWN WRAPPER

I'm glad your subscription copies arrive in a plain brown wrapper. My friends here at Harpur College don't understand my preoccupation with Will Eisner's work. Ah, but there are snobs in all circles and I suppose that your comic book is above their heads.

Daniel Theodore

209 Riverside Drive, Johnson City, NY 13790

BETTER THAN EUROPEAN COMICS

Reading *The Spirit* No. 24, I finally discovered an American comic that is better than most European comics (I began to doubt that such a thing existed).

Anne Hoste

Fr.Spaestraat 28, B9230, Melle, Belgium

HERALD-TRIBUNE REPRINT?

Thank you for the excellent quality of your reprints, not to mention the inclusion of the new Eisner material. I hope you plan on reprinting the *Spirit* section that ran in the 1966 *New York Herald-Tribune* Sunday magazine.

Mitchell Raskin

3567 Pape Avenue, Cincinnati, Ohio 45208

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Fred Janssen

3634 Beck Avenue, Bell, California 90201

ALMOST NO COMPLAINTS

You are doing a magnificent job with *The Spirit* magazine and I have no complaints. I do agree with other readers, however, that the Wally Wood sections are not the same as the other stuff. They don't seem to have as much to say within their expanse. They also end in cliff-hangers each time and don't satisfy the way the "Life on Another Planet" episodes do.

Stuart Lichtenthal

45 Carriage Drive, Stamford, CT 06902

"PLANET" KNOCKS SOCKS OFF

I just want to end four years of silence and say that Will Eisner is the most innovative figure in the graphic story world. He makes us forget the sludge the big companies pour out continually. *Kitchen Sink's Spirit* magazine is the best thing Will's ever done, despite the lack of color which, surprisingly, doesn't bother me at all. The magazine is totally flawless and the most entertaining publication around-anywhere!

The cover of No. 25 was unique and beautiful, but I still prefer the "formula" covers. "Life on Another Planet" was emotionally powerful... the last chapter knocked my socks off!

Randy Prinslow

665 Marion Dr. N., Salem, Oregon 97303

SEND YOUR COMMENTS TO:

Will Eisner's Spirit Magazine

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Department of Loose Ends

(continued from page 1)

on a remake of the unpublished U.F.O. story, but it too fell behind schedule and at the last moment Eisner himself, who had contributed very little to the series over the previous year, came up with a second fill-in. Will has always been a very rapid worker, but even he needed more than the usual amount of assistance on this one-day wonder. Al Wenzel again supplied the helping hand. The story, in which *The Spirit* has already returned to Earth, was originally published on September 21, 1952, and is reprinted here.

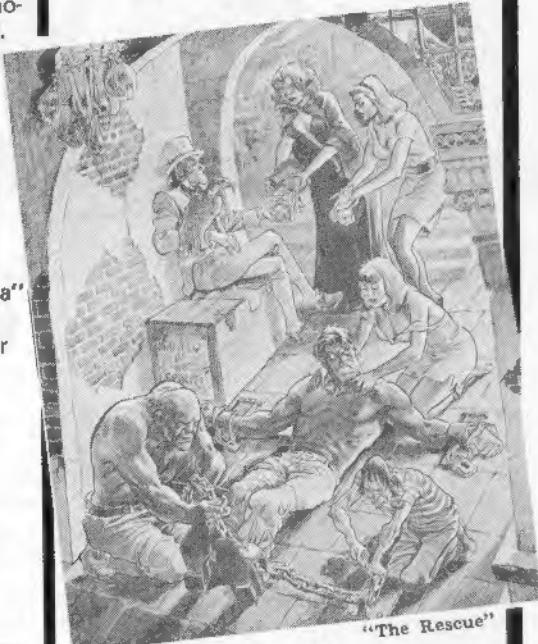
Meanwhile, the second version of the earthbound "Close Encounter" episode was finally completed. It saw print, utterly out of sequence, on September 28, 1952. We will be bringing it to you, still out of sequence, next issue, along with the very last *Spirit* story and some previously unpublished scripts for the subsequent weeks' adventures. There will also be another Eisner-Fine story, the usual classic *Eisner Spirit* and some more new work by Will. See you then.

Cat Yronwode

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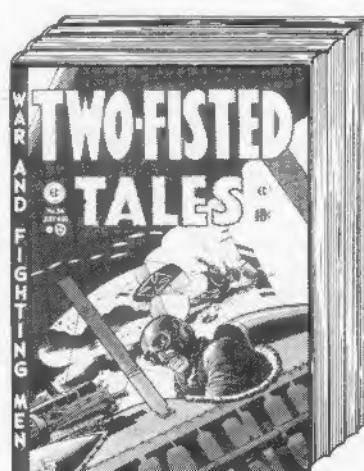
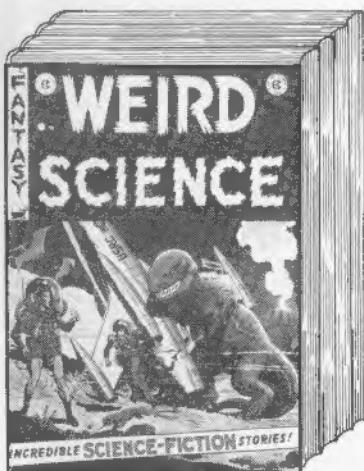
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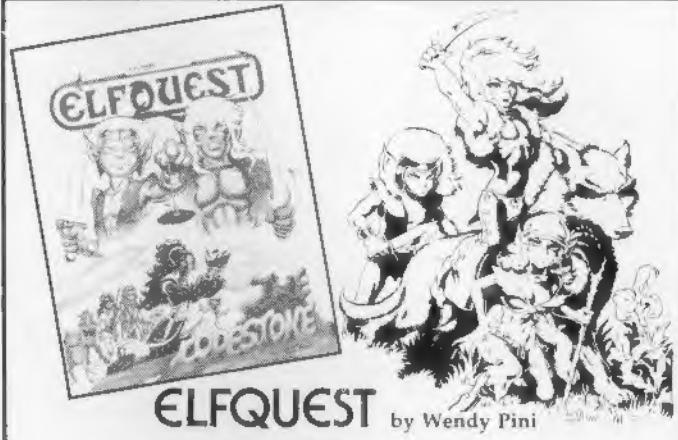
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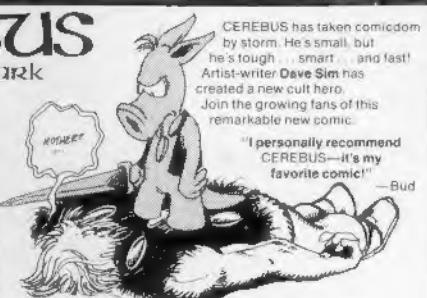
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